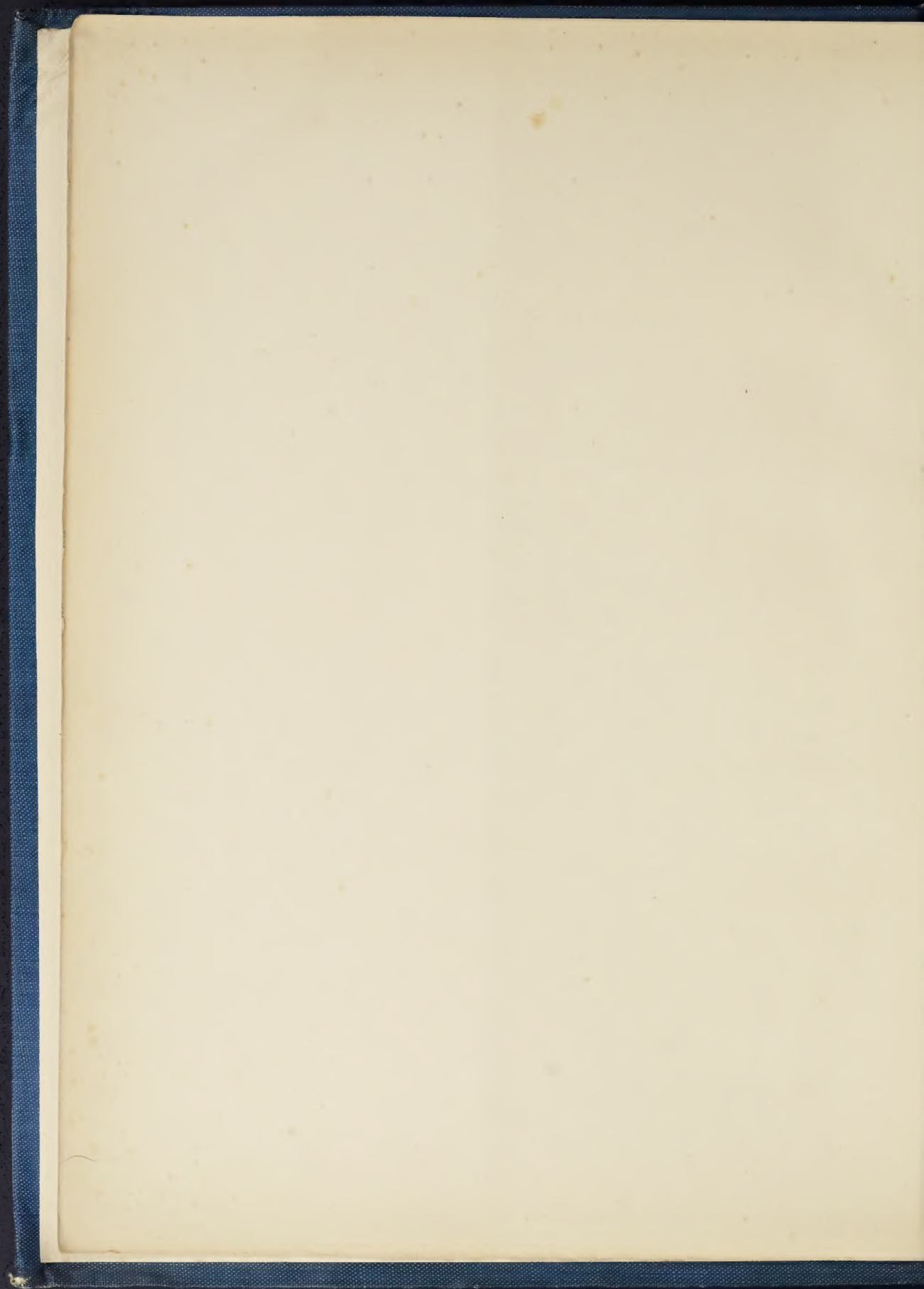


THE GLASGOW
SCHOOL OF PAINTERS

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THE GLASGOW SCHOOL
OF PAINTERS

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THE GLASGOW SCHOOL OF PAINTERS

BY
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With Fifty-four Reproductions in Photogravure by

J. CRAIG ANNAN

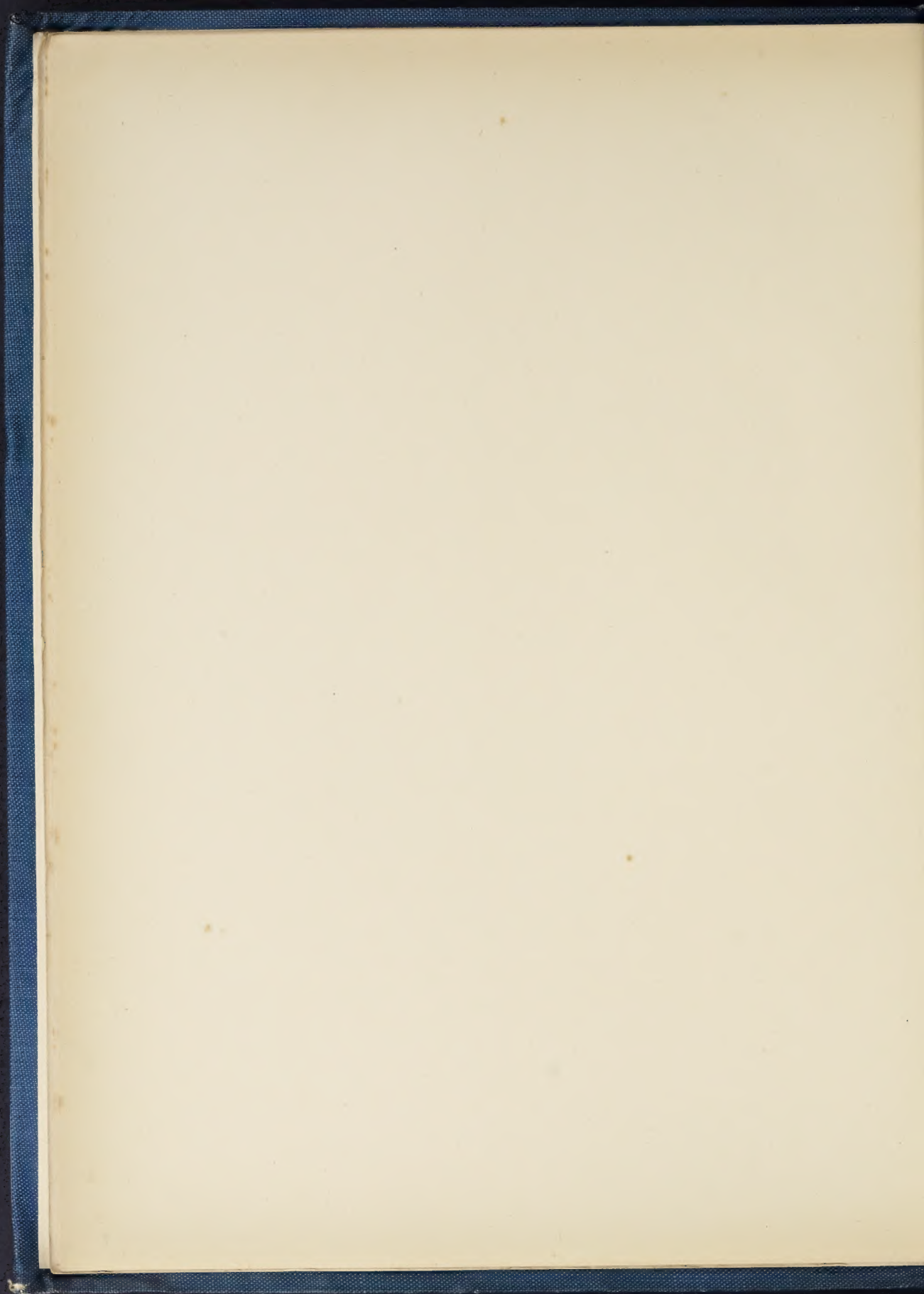


GLASGOW
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THE GLASGOW SCHOOL AND ITS HISTORY



THE title of the present volume has been selected for the reason that the expression 'The Glasgow School' has become familiar, and at once calls up before the mind the general character of the work here illustrated, with the artists responsible for it.

Had not the term been already in common use it would not have been adopted for the title-page, for it might be held to imply a more formal association, and stricter community in practice, than ever existed in the artistic province in question. It is true that in the Glasgow of the eighties of the last century certain painters, sculptors, and architects were drawn together by a common artistic aim, but their themes, their methods, even their media of expression, were not the same. It is true also that personal contiguity gave a distinct local colour to their proceedings, but they did not all belong to the West of Scotland, nor were they even all of Scottish race. A term implying a less pronounced fellowship could indeed have been substituted. In the periodical exhibitions in the Munich 'Glaspalast,' where these artists have from time to time appeared as a more or less distinct body, their works are now officially known as those of the 'Glasgow Group,' and 'group' would have been a better word to employ in this place, had not the term 'The Glasgow School' received through familiar usage a kind of historical consecration. It would be a mistake however to attach to it too definite a meaning, and it appears here as a convenient and well understood designation, in no sense as a shibboleth and least of all as a war-cry.

The fact that the artistic work in painting and sculpture illustrated in this book represented in its time something in the nature of a protest; that to some who see it here reproduced it will recall an echo of

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controversy, might seem a reason against a publication of this kind, or at any rate against its appearance at the present time. There would be much force in this objection if there were any intention here of emphasizing personal considerations. The fact, that all the artists here represented, with one notable exception, are still forcefully active in our midst, makes it impossible to embark on any critical discussion of their respective achievements, or of the relations of resemblance and contrast between their work and that of their countrymen, or their European contemporaries in general. On the other hand, the present is quite a suitable time for the appearance of a book with the aims here in view. We live in days when in every sphere of life changes succeed each other with great rapidity, and ten years counts now for as much as a generation in the not remote past of Europe, or as 'a cycle of Cathay.' Hence though no long spell of years has elapsed since the earliest of the works of art figured in these plates was limned or modelled, and though the latest of them may be achievements of yesterday, yet the artistic impulse that gave them birth may be regarded as dispassionately as if it were a movement a century old. The questions that arise in connection with the movement under review are indeed no longer burning ones. Its distinctive features have already passed into history. No 'Glasgow School' now exists. The work which the name suggests was accomplished a decade ago, and the artistic activity, which then bore to some extent the character of an innovation, is now merged in a broader movement of progress in Scottish art as a whole.

Scottish art as a whole, which has its orthodoxy as well as its waywardness, may well let the waves of controversy subside, and accept this movement as from the first a national one, since it had in it the germs of what is now a national renaissance. If we take the history of painting and sculpture in general, we find it the fact that progress in the higher walks of the art has been due to a succession of impulses from the side of individual initiative. The arts have had their periods, if not of stagnation, at any rate of traditional practice when ambition has slumbered, and their periods when popularity was too readily acquiesced in as the fitting gauge for the artist's endeavour. The repose of such epochs has been broken up amidst a stir that has appeared at the moment revolutionary or

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even impious. But what would Italian painting have been without Giotto, Masaccio, Leonardo, Giorgione, each one of whom marked out for himself a new path? After the brilliant and many sided activity of the sixteenth century, to what a level of monotonous repetition would the art have sunk had not Hals and Rembrandt and Velazquez, ignoring the conventions, showed the art that it had a new world to conquer? In our own time, how, 'mid-Victorian' would English painting have remained if the pre-Raphaelites had not seasoned it with the salt of faith and of fresh endeavour? In the plastic art, how different from the cold and correct classicism of most of the sculptors of that same epoch who drew their inspiration from Rome, is the more intimate personal technique, the more direct appeal, of the Meuniers, the Rodins, the Gilberts, of to-day! At these epochs of change the representatives of the old and of the new gaze at each other through a turbid medium, and imagine themselves further apart than is actually the case. But the art as a whole knows how to assimilate these new impulses, so that the innovation of yesterday becomes on the morrow the established creed.

It is the aim of these few introductory pages to treat the artistic movement, which crystallized in the so-called 'Glasgow School,' as a historical moment in the development of recent Scottish painting and sculpture, of which all who are interested in the national art must take account. Regarded in its proper perspective the movement represented not a personal rivalry of young and old, but a fresh vindication of the independence and dignity of the arts of painting and sculpture against the ever present tendency of practice to sink into a too facile acquiescence in the popular and the banal. The need for a fresh impulse is in the arts an ever recurring one. It was not pretended at the time, nor would anyone now assert, that in the eighties of the nineteenth century art in Scotland generally was sunk in apathy, but it is none the less clear that then, as at so many other epochs, there was abundant need for a movement of revival, and that the revival has had a most salutary influence on the condition of the arts in our midst.

In the year 1890 the Grosvenor Gallery in London made a special point in its summer exhibition of a display of works by Scottish painters

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other than those already well known or domiciled in the South. More than a score of artists whose sphere of work was northern Britain were thus represented, and of these about half belonged by birth or residence to the West of Scotland. Some interest had already gathered round the latter artists, for they were coming into knowledge as constituting a sort of society or brotherhood of a quite informal kind, resting on community of artistic aims rather than on any recognized shibboleth or outward tie. Hence the contributions of the west country painters were regarded in London as giving a special character to the Exhibition, though there were included in it many excellent works, such as Sir William Fettes Douglas's 'Stonehaven,' that were Scottish without belonging to any particular district of the country. One rather prominent picture called 'Audrey with her Goats' was signed by the late Arthur Melville, who belonged to Edinburgh, though he was so closely associated with his artist friends in the West that he is always reckoned as one of them.

The remembrance of that Grosvenor Gallery Exhibition is vivid in the minds of many who were at the time interested in the fortunes of the British School of Painting. The preceding twenty years had been years of leanness. The commonplace in art is of course always with us, but in the upper circles of painting its preponderance had been altogether too marked, while in some quarters efforts after the realization of a higher ideal had been held back by failure in technical achievement; the complete inability on the part of the public to appreciate really accomplished painting had been glaringly manifest in the case of J. McNeill Whistler. On the other hand, the idea of a union of young artists for the prosecution of common ideals, of which the pre-Raphaelite brotherhood was the classic English example, had been revived in the cases of the New English Art Club and the so-called Newlyn School, while the latter had also brought again into prominence the effect of local contiguity on common artistic efforts, illustrated earlier in the century in the famous schools of Norwich and of Barbizon. It followed that the notions of a fresh protest against the inartistic in art, a protest that had drawn together many young painters of kindred aims, and of a new local school in a land already famous as a nurse of artists, attracted no little sympathetic interest in the artistic world of London. The fact too that the local centre of the

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school was the great commercial and manufacturing city on the Clyde seemed to give a piquancy to the situation, though the intimate association in the past of art with commerce in the great Flemish cities, at Amsterdam, and at Florence, might have suggested that the new artistic movement in Scotland had chosen a very suitable home. Occasion will however be taken later on to show that Glasgow is by no means explained when it is called 'commercial and manufacturing'; and a word will be said about an interesting artistic experiment that was tried there in the eighteenth century, as well as on some artistic efforts and institutions made and founded there in the early Victorian period.

In the works in question there appeared a blending of certain national and personal traits that were pleasantly Scottish, with solid accomplishment in paint on lines traditional in the best modern schools. In their superficial, or as it might be phrased, their literary aspect, the pictures were attractive. On the one side, the student of Scottish literature might be reminded of the romance and pathos of the border ballads; on the other, those familiar with the national scenery saw again on the canvases the dark rich hues of a Highland foreground or the misty greys of the Lowland hills. The pieces were Scottish in colouring, for the Scottish school has been all along a school of colour, while in many of them there was a suggestion of grace and of poetry that at once set them apart from all those essays in conscientious but prosaic realism, with which modern art has again and again been afflicted. For example, there was a piece called 'A Garden of Girls.' Too well does the experienced Londoner know the trivial sentiment, the vapid prettiness, the neat and spiritless handling, which he has been taught by certain popular artists of official rank to associate with such a title! Here however there was firmly-kneaded rich impasto, a viril colour scheme, character, and above all a touch of that true romance that has given the poetic literature of Scotland its abiding charm. There was a 'Queen Mary after Langside,'—again a suspicious title, suggesting the made-up figure-piece full of upholstery where details often overpower the theme, and the spectator was hardly prepared for a broadly treated scene suffused with poetic suggestion, where the interest of the surroundings balanced that of the figures. A moonlit landscape made one feel the thrilling silence of the night, 'Under the Shade of Melancholy

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Boughs,' while daylight revealed in 'An Orchard' real children, as ripe in colour as the fruit, as fresh as the country air that was made to play all about them.

A more critical examination disclosed the workmanlike structure that underlay this obvious attractiveness of the pictures. Originality and charm may very well coexist with an amateurish technique and with a superficial view of what goes to make up a picture, but these works, it was seen without trouble, were built up solidly on observation of values, and executed on methods traditional in the leading modern schools. If any, in misunderstanding fashion, had caught up the idea of a protest, and imagined it to mean in this case the crude assertion of individualism, a first visit to the Gallery was enough to undeceive them. It is true that there was here and there what seemed a note of defiance. Audrey's hair, as she stood among her goats, was perhaps somewhat aggressively red; the massive 'Druid' picture by George Henry and E. A. Hornel, partly from some technical peculiarities such as the use of gilding, partly because it was the joint production of two artists, was regarded as unconventional; but on the whole the element of artistic eccentricity was not in evidence, and neither in design nor in technique was there anything either outré or amateurish. That the undeniable originality and charm of the works coexisted with the solid workmanlike qualities, better perhaps understood on the Continent than on this side of the Channel, may be judged from the fact that an accomplished German 'Kunstkenner,' who had at the time much to do with the artistic world of Munich, visited the Grosvenor Gallery Exhibition, and was so impressed with what he saw that he arranged for a selection of pictures representing the painters of Scotland to be sent later in the same year to Munich, where a more artistic public than that of London paid them a full tribute of honour.

This fact is of some historical importance in relation not only to the actual Glasgow pictures involved, but to the position of the painting of Scotland as a national product with its own independent aims and record. Scottish painting has always possessed a distinctive character, and in technical tradition, as well as in certain qualities of colour and of beauty, has kept itself apart from that of England. The success of the Glasgow School upon the Continent has carried with it a recognition abroad of Scottish

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art generally as a thing of independent life, and this recognition has enriched modern painting as a whole by a new province.

The Munich connoisseur mentioned above had been as a fact delegated to select British pictures generally, that were to be invited to form a feature in the international exhibition of art in the 'Glaspalast' of the Bavarian capital. An accidental visit to the Grosvenor Gallery revealed something new and interesting in a phase of British art the existence of which had been previously unsuspected, and negotiations were set on foot which resulted in the transference to Munich in the summer of 1890 not only of the Grosvenor Gallery work, but of a good many other important examples of the school, including James Guthrie's equestrian portrait, John Lavery's 'Tennis Party,' afterwards purchased for the New Pinakothek at Munich; Roche's 'Good King Wenciscas,' and George Henry's famous 'Galloway Landscape,' on which a word will presently be said. The scheme was a bold one, because Munich painting had its conventions and its orthodoxy, and there were elements in the art thus suddenly brought into prominence that could not pass unquestioned. On the opening of the exhibition however, the general impression was so favourable, the enthusiasm of the younger Munich artists so pronounced, that the success of the venture was at once assured. The Bavarian Government bought several of the works, and set thereby an example that other continental governments and heads of galleries have since followed. The success of these works was the success of the Scottish School as a whole, for when attention was thus directed to Scottish painting in the artistic circles of the Continent, it was soon discovered that it was a larger thing than the Glasgow School; and there are thirty or forty other Scottish artists whose work is now as familiar in foreign exhibitions as that of the painters with whom we are here more nearly concerned.

Public estimation is not of course an infallible test of artistic merit, but so cordial a recognition has since this time been extended to the school in continental centres other than Munich, that something is thereby proved for its technical accomplishment. Specimens of the work of the school hang to-day in the National Galleries at Berlin and at Brussels, in the Luxemburg at Paris, and the New Pinakothek at Munich, as well as in many continental galleries of the second rank, such as those at Budapest,

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Ghent, Carlsruhe, Weimar, and Prague. These facts are in themselves of little importance, but they are worth recording as serving to negative the idea that the work of the Glasgow School has been at any time out of accord with the established conventions of the art. Unconventional in one sense it certainly was, but only in the sense that it did not supply to the public of Great Britain the domestic incidents, the pretty faces, the smiling pastures, to which it had become as by right accustomed. For the conventions of the art, as established in the best modern schools since the seventeenth century, the painters in question have seldom failed in respect.

One work which might be quoted as an instance to the contrary may be taken as proving the rule. The reference is to the well-known 'Galloway Landscape' that is figured later on in this book. This is quite a historical document, and was at the time of its first exhibition considerably discussed. The peculiarity of it was its flatness of effect. A large expanse of country was presented in such an aspect that the extension away from the eye of the horizontal planes was in great part ignored, and the piece of nature seemed to be tilted up on end so that the horizontal became vertical. It had taken the art of painting some three thousand years to attain the power of representing receding planes of nature on the vertical plane of the picture, and their capacity for this achievement gives a pre-eminent place in the history of the art to the great Italian and Hispano-netherlandish masters of the sixteenth and seventeenth centuries. When Art 'dipped the Spaniard's brush in light and air' it was to paint the atmosphere that, enveloping all objects alike, gives to each its exact measure of distance from the eye. Correggio sees nature habitually in a foreshortened aspect, and draws the receding limb or torso with as much ease and as great a mastery as if it were upright before the spectator. Since the days of these masters it has been a convention of the art to give truth of distance where distance offers itself for recognition. This does not however exhaust the capabilities of the art. A picture has to present to the eye a pleasing composition in tone and colour as well as a truthful rendering of the third dimension of space, and by a somewhat inexact use of language this pleasing composition has been dubbed 'a pattern.' Now a pattern suggests a flat surface, and the more that 'a beautiful pattern' is insisted on as the first essential in a picture, the less will seem to be the importance

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of truth in atmosphere and relief. There was at one time, in the nineties of the last century, a theory that the qualities to be aimed at in a picture were those of a Persian carpet, that is to say a colour effect without any effort after demonstrative truth. The heresy was short-lived, but it had its classic expression in the 'Galloway Landscape,' which Mr. George Henry exhibited at the Royal Scottish Academy in 1891. The moment was one fraught with consequences for the movement, which might easily have been turned in the direction of artistic eccentricity. Nothing is a stronger proof of the solidity and commonsense which controlled the operations of this somewhat militant minority than the fact that the temptation to scandalize the orthodox was successfully resisted, and the movement went forward on broad and simple lines, with the recognized ideals of all good modern painting held steadily in view.

In this connection it is worth recording that the efforts of the painters under notice are not confined to what may be described as 'striking the personal note' in the small intimately-felt cabinet piece. The Banqueting Hall in the handsome Municipal Buildings in Glasgow contains a series of large decorative paintings illustrating the early history and the present activity of the city. Henry, Lavery, Roche, and Walton have here collaborated, and have added to the main pictures subsidiary panels of more symbolical or purely decorative kind. An official picture of considerable size, representing the unpromising subject of a state visit of Queen Victoria to an Exhibition, was carried out by one of the painters, who is as a rule very personal in his statement, with a most orthodox regard to the need for exact portraiture of faces and war-paint, showing, as has been said of it, 'that such prosaic matters as reception halls, raspberry-coloured carpets, uniforms and black coats could result in something different from a mere picture-sheet.' The life-sized equestrian portrait comes within the range of the work of the school equally with the flower piece a few inches square; and the official likeness is not rejected in favour of the ideal study. In Sculpture, as the plates of the volume will show, it is not the intimate note only that is sounded in the subtly-modelled sensitive surface of face or limb, but the decorative composition, the monument architecturally disposed, attest the fact that the orthodox traditions of the art are loyally upheld.

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It has been necessary to say this in order to vindicate the school from the charge which was actually brought against it of flouting the conventions. It would not be accurate on the other hand to represent the movement as a blameless progress along a flowery path amidst the approbation of all men. It was in its day distinctly militant, and personal feelings of some bitterness were from time to time aroused among its members and its opponents. It would be as great a mistake completely to ignore this fact as it would be unduly to emphasize it, or to attempt in any way to revive the buried fires of controversy. The artistic and semi-artistic bodies, that represented the established order of things in the West, were the Royal Glasgow Institute of the Fine Arts and the Glasgow Art Club, while in Edinburgh the Royal Scottish Academy, which the new movement did not at first directly touch, might be regarded as a power in the background with which a struggle in the future was a not improbable contingency. Election to the Glasgow Art Club, admission to the Institute Exhibition and a proper recognition on its walls, were the practical questions which brought into notice the existence of this new upheaval in the artistic world of the West.

It is useless to ask the question with whom the movement originated. The utmost that can be said is that early in the eighties of the last century some good artistic influences from without made themselves felt in Glasgow. These were embodied in the example and the precepts of one or two older artists whose work and personality proved attractive to younger aspirants. The association of kindred spirits thus set on foot grew to something closer, so soon as a certain antagonism began to declare itself between the new aims and the dominant conventions of the hour. The chief of these good artistic impulses from without was the influence of the painters of the so-called Barbizon School, with whom must be associated certain younger masters of Holland, such as Matthys and Jacob Maris, Anton Mauve, and, from Southern France, the brilliant but often paradoxical Monticelli. It so happened that a well-known and respected dealer in works of art in Glasgow had imported pictures of this class for some time previously, and collections had in this way been formed from these sources in the West of Scotland, before the foreign painters in question were really known in London or in other parts of the British Isles. The

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Glasgow Institute of the Fine Arts in its yearly exhibitions gave prominent places on the walls to loan pictures from these collections, and they were made the objects of close study and of discussion by those who were feeling at the time new ambitions in art. The influence of these models was being exercised to some extent all through the eighties, but it was brought to a head when a loan collection representing the best available work of these masters was hung by the late Mr. Hamilton Bruce in one of the rooms of the Edinburgh International Exhibition of 1886. This room was known in artistic circles as 'The Crèche,' because it was normally so deserted of the public that mothers brought their babies in to nurse them there, but it was none the less a place of pilgrimage to younger and more impressionable painters, and produced a very notable influence on many whose names are now well known in Scottish art. Another influence from outside came from the Slade School in London, and may ultimately be traced to the accomplished and serious art of Professor Legros. At Glasgow this influence was embodied in an artist who had worked his way to an established style at an earlier date than most of those who were afterwards connected with the School. A life-class was got up and met in his studio, and younger painters here working side by side confirmed each other in the faith.

The art of James McNeill Whistler counts for something in the Glasgow effort, though it is perhaps the later rather than the earlier work of the school in which this influence is specially to be discerned. The purchase of the portrait of Carlyle, one of Whistler's masterpieces, for the Corporation Art Gallery in 1891 was a recognition by Glasgow of the debt which so many who were making a name for the city in art owed to the great American master.

Bastien-Lepage is another name that cannot be passed over, for his broad brushwork and sincerity in vision and handling were qualities congenial to many of the Scots. A certain number who were associated with the school actually studied in Paris. Lavery, James Paterson, Millie Dow, Alexander Roche, and others, might be instanced. There was however no adherence to any special phase of modern Parisian art, and the shibboleths 'plein air,' 'pointillisme' and the like have not made themselves greatly heard.

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It was not indeed the cultus of any individual artist, nor of any special school, that formed the link of connection among the younger Glasgow painters of the eighties. Their actual work is too various in aim and quality for such an explanation of the movement. What they had in common was rather a spirit of active rebellion against the commonplace, and as a member of the school has expressed it 'the furthering of sincere work and the development of artistic individuality.' The resistance to the prevailing spirit of the time was by no means of a merely passive order, but war was carried into the enemy's country with a spirit and a persistency that not only provoked but embarrassed the representatives of the established order of things. There were certain meetings in studios of the different members of the brotherhood during the eighties, where the high spirits of boyish enthusiasts bubbled over in jest. The talk here was rather personal than artistic, and the newest plan of campaign against the common foe in high places was discussed with greater zest than questions of the painter's technique and methods.

The remembrance of these gatherings, still vivid in the minds of many who once took part in them, is specially associated with the forceful personality of the late Arthur Melville, who would occasionally come through for them from Edinburgh. Melville's untimely death in 1904 was a loss not only for the Glasgow School but for Scottish art at large. His apprehension of visual phenomena was marvellously rapid and accurate, and his hand as executant was correspondingly alert and firm. Revelling in the staccato effects of sunlight and shadow in the East he showed the younger artists what a picture can gain from the swift decisive 'blob' of colour, from the creative touch that wakes to life a whole passage. Melville was of course more than the brilliant *aquarelliste* of the well-known Eastern studies. The plates of this volume show him maturing a composition in oils, in which, with a certain suggestion of Whistler, we recognize that careful building up of the pictorial effect, where the materials that nature offered have been all independently tested, compared, co-ordinated, and made the 'lively stones' of a creation of art. The broad effects of distance, where the green and gold of some tile-incrusted minaret or dome flashes through the light-laden air, or a pathway of radiance leads across the lagoon to San Giorgio or the Salute, are his equally with the crowded

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Eastern foreground, or the sweep of the thronged galleries of the bull-ring. One of his last works, left at his death unfinished, has recently been purchased for the Scottish National Gallery, and as those who saw it in the New Gallery in London will remember it is a large figure piece, imaginatively conceived and blocked out in large planes of sombre hue.

As a contribution to the work of the school as a whole, Melville's painting was perhaps of most importance in the first aspect in which a few sentences back it was noticed. In certain qualities his characteristic Spanish and Eastern water colours resemble the studies, very often of animals, which have given Mr. Joseph Crawhall his place among modern executants. The handling is quite different, for a Melville depends a good deal for its effect as a piece of technique on colour floated into little pools, and touches softened by the moisture of the paper on to which they are laid, while with the living artist there are characteristic effects of a dry 'drag' of pigment over a prepared ground that give a special quality to the suggestive sketch; but in spontaneity and directness the two artists stand together, and they contrast with the general tendency in technical method of the school as a whole. It may indeed be denied that the school has any method of its own, and the fact of the variety which obtains among the work of its representatives may be adduced in proof, but there is a certain characteristic quality that we venture to regard as in some measure a common possession of the school. This is a solidity and massiveness in execution that at times tends in the direction of what is heavy or even a trifle 'stodgy' in effect. The hand of some oil painters is light upon the canvas, while others, equally great in their way as executants, deliberately knead the stiff impasto and even follow the example of Rembrandt in actually modelling in the substantial pigment. The tendency of many of the Glasgow painters is in this direction, and there is a certain early study of the three-sided bridge at Croyland where the oil paint is applied in tabloids, with an effect resembling that of mosaic. Against this possible extreme, the bird-like swiftness and ease of the two masterly executants in water-colour supplied a very useful corrective.

More fruitful perhaps in a strictly artistic sense than the plenary meetings in Glasgow, were those forgatherings of two or three kindred spirits in the country, where, with nature as the predominant influence, the artistic

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ideals gathered form and substance. Very early in the eighties Brig of Turk above Loch Achray attracted some of the coming leaders of the School, and Guthrie and Walton, Joseph Crawhall, George Henry and several others exercised there on each other a mutual influence for good. A little later the picturesque old-world fenland borough of Croyland saw James Guthrie and Crawhall at work in scenes that, like the level meadows of Holland, possess for the painter's eye a never-failing charm. The Lothian village of Cockburnspath brought together most of the artists just mentioned, and they were there joined by Arthur Melville, who painted in the locality his 'Audrey with her Goats,' so conspicuous in the epoch-making Grosvenor Gallery Exhibition of 1890.

Close and congenial intercourse of a personal kind, and an ever-growing sense of community in artistic aims, had by the early nineties brought the members of the informal brotherhood so near that to some of them incorporation in a more definite union seemed a natural consequence. The project advanced so far that a register of membership, a constitution, and printed rules were for a time in being. Such a stiffening of the bonds of brotherhood, that sat lightly and loosely on the friends and fellow students, was not really needed, and from the first some of the leading spirits were opposed to the scheme, which was never really carried into effect.

On the occasion of the Glasgow International Exhibition of 1888, there was a proposal made to furnish forth a portion of the Fine Art Section with work exclusively by the school, but the idea, which naturally aroused considerable opposition, was not carried out. At this time however the school created a literary organ, in the shape of the monthly periodical called the *Scottish Art Review*. Mr. Pittendrigh Macgillivray, who, though known to fame as a sculptor, has in his earlier years done a good deal of work with the painter's tools, had at first a large share in the conduct of the undertaking. Articles of great interest appeared during the two or three years of the life of the periodical, and in some of these we can read a manifesto of the artistic aims of the school. There was one in November, 1888, on 'Art in the West of Scotland,' where painters whose names are now household words were in a measure introduced to the general public. It had been a reproach against these unconventional students that they abandoned their native land for the aesthetic fascinations of Paris. 'No

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charge,' the article replied, 'could be more unfounded. The pursuit of serious study in Paris has been but an incident rendered in most cases imperative by an overmastering desire to attain a knowledge of form, as the basis of good art. The impetus which induced the temporary expatriation was the discovery that there were greater things in art than were dreamt of in the local philosophy. Familiarity with the works of Turner, Constable, Corot, Millet, Israels, Mauve, Mesdag, and the brothers Maris, revealed to some the comparative narrowness of aim and feebleness of methods identified with what was called the Scotch School, and while a number of the young men alluded to were able to take advantage of the splendid facilities afforded in Paris, some of the ablest among them have never studied out of the country, but have independently arrived at much the same conclusions as to what qualities in art they most value and must most ardently strive to attain. These among others we deem to be perfect tonality, the intelligent sacrifice of small things in nature if the great truths of structure, atmosphere, and dignity of presentation be obtained.' The point made by the writer here quoted should be emphasized—that foreign study was never *de rigueur*, and that some of the strongest workers of the school formed their style at home.

At about this same date the Art Congresses held for two or three successive years in different centres out of London gave an opportunity to artists of different schools and tendencies to make confession of their aims and convictions. A paper read at the Edinburgh Congress in 1889 by Mr. A. Roche may be taken as expressing the views of the school, of which he has been a prominent member. It is on the subject of 'Finish in Art,' and the writer, it is interesting to note, has reproduced in his definition of 'Finish' just the view that is ascribed by Houbraken to Rembrandt, who was wont to say that a picture was finished when the painter had expressed his own intention therein. The paper in question is a sermon on the text just quoted. The writer compares the really artistic picture to the reflection in still water of some lovely natural scene. 'Water however is not required to make the mirror, for the reflection is made in the soul of the artist. This reflection mirrored in his soul is what his picture should present, just as we see things mirrored in the woodland pool—the *real* things that we know, and can touch, and can

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move among; yet these seem the lovelier for some impalpable difference; so we should see in a work of art the same familiar persons and familiar objects that are around us all, yet represented in this enchanted mirror of art in such a way as to amount to a new and deeper revelation of their beauty. *This* is the reason for a work of art existing at all—the reason for its being *begun*. Now we have a clue which should help us to understand what Finish in art should be. Evidently then a picture having been truly begun, it is finished when the material part is left in such a state as most adequately to present to the spectator the impression in the artist's mind.' 'Your true artist must give you, no matter what he leaves out, that living unity of impression which constitutes his thought about nature, and which vital impression may be stimulated in him and conveyed to others, either by nature's magnitude or its minutiae.' 'Men mistake a painted canvas for a picture.' 'What they want is a map of a lot of things within the four square sides of a frame, and they call the result a picture,' but 'a work of art consists in so much beauty to the square inch, not so much labour.' 'In conclusion, Finish may be defined as that final aspect of execution which expresses the completion of the artist's intention. In character the Finish may be elaborate or impulsive, inclusive of detail or expressive of breadth, but in any case it must be of such a kind that the work in which it appears shall glow with artistic vitality, and not be a still-born product of manufacture.'

These sentences have been quoted partly because they give some insight into the artistic creed of the writer and his associates, and partly because they illustrate the fact, of which all who know these artists are aware, that many of them have a gift of literary expression on matters concerning their art. Like most artists who are also men of culture and refinement, they can speak with effect on painting and sculpture, and speak from that intimate inner knowledge that no mere literary critic can possess, so that by the written and the spoken word they have made their own work more interesting and intelligible to the public. This they have done as artists and without any literary pose. It is noteworthy indeed that the movement we are dealing with was a purely artistic one, and differed in this respect from the pre-Raphaelite movement that was almost one half literary. The subject picture has been from the first included in their

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efforts, and we may deplore the fact, on which a word will be said later on, that these pictures were more numerous in the early days of the school than they are at present, but that particular form of the subject picture by the literary artist, that is 'subject' first and only 'picture' in a very secondary sense, has not been in evidence. In such pieces of artistic expression the hand is the hand of a painter but the voice is that of a poet or a philosopher, and the impression of perfect accord between idea and form is never conveyed. Modern painting in Britain, as among the pre-Raphaelites or with the late G. F. Watts, has suffered greatly from this want of single-mindedness, this confusion of ideals, and it is a satisfactory feature in modern Scottish art that the first aim of the painters has been not to express some idea, but to make a good picture.

In connection with this subject of the written word as explanatory of and supporting the artistic ideal, the outspoken comments on the art of the day by the late W. E. Henley in the *Scots Observer* of the late eighties must not be passed over. Though fiercely, even brutally, expressed, these comments were effective in the anti-Philistine crusade, and no doubt assisted the rapid advance in public favour of the ideals of the Glasgow School of which we have evidence in the early nineties. At the time when the corporate feeling among the younger artists in the West was at its strongest, and their ideals were consolidated through the fact of their embodiment in works of solidity and completeness, it passed through the minds of some that it might be possible to win for art an official position in that part of Scotland, which would perhaps make Glasgow the principal artistic centre in the whole country. In connection with this, interest was revived in certain features of the older artistic life of the western metropolis, and in some institutions in which that life had found expression. There was one artistic experiment in particular in the eighteenth century, on which a word or two will not be thrown away.

There may be those who regard the vast city on the Clyde as a place only of commerce and manufactures, and it may be well to remind such that it has an ecclesiastical and literary history of more than thirteen hundred years, which links its present with the remoter past of the country. Its mediaeval cathedral, with an under-church that is the finest Gothic crypt

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in existence, is near to the site hallowed by the work of one of the earliest and most famous of Scottish missionaries, who in the sixth century made Glasgow the chief religious centre as it was already the chief seat of rule for that part of Scotland. Its mediaeval record includes too the founding of the University, that dates from pre-reformation times, and has been rendered illustrious nearer to our own days by the professoriates of Adam Smith and other thinkers of note. In the eighteenth century Glasgow possessed in the Foulis printing-establishment one of those provincial presses, which, like the Baskerville press at Birmingham, have greatly helped to give our country its position in typographical annals. Now Robert Foulis, the elder of the two brothers whose title to fame rests on their fine editions of the classics, had ambitions that were not bounded by the walls of his printing shop. These had been fired by what he came across in Paris, where he resided for some months in 1738 and 1739. He was impressed there with the great institutions for the encouragement of the Fine Arts and the application of art to industry, which had been set on foot in the time of Louis XIV by his famous minister Colbert, to whom Lady Dilke ascribes 'the honour of having foreseen not only that the interests of the modern state were inseparably bound up with those of industry, but also that the interests of industry could not without prejudice be divorced from art.' With this in view Colbert founded or organized not only the Royal Academy of Painting and Sculpture as well as that of Architecture, but also the State manufactories of the Gobelins and the Savonnerie, that under the artistic direction of the members of these academies became perfect hives of industry, whence proceeded that enormous output of works of decorative and industrial art to which France owes her predominant position in the annals of modern art. A draft of a letter by Robert Foulis, published in Richard Duncan's *Notices and Documents illustrative of the Literary History of Glasgow*, shows the effect on his mind of what he saw all about him in Paris. 'We observed,' he says, 'the connection and mutual influence of the Arts and Sciences upon one another and upon Society. We had opportunities of observing the influence of invention in Drawing and Modelling on many manufactures. And 'tis obvious that whatever nation has the lead in fashions must previously have invention in drawing diffused, otherwise they can never rise above copying their

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neighbours.' 'We were convinced of this,' he adds, 'and wished to see the manufactures of our own country enjoying the like advantages.' The project thus adumbrated remained for some years in abeyance—the events of '45 had intervened—but about 1753 Robert Foulis actually started in Glasgow an Academy for painting, engraving, moulding, modelling, and drawing, one of the first institutions of the kind not only in Scotland but in Great Britain at large, preceding as it did by some years the establishment (on very modest lines) of the so-called 'Trustees' Academy' in Edinburgh, out of which grew the Edinburgh School of Art; and by fifteen years the foundation of the Royal Academy of Arts in London. It is significant that Foulis relied for support on members of the mercantile community rather than on the noble patron, and in this he was only carrying out Colbert's principle of the association of art and industry. It is evident from a letter printed by Duncan that the encouragement of the Mechanical Arts as well as of the Fine Arts was a part of the scheme. The operations of the new Academy were however varied, and not wholly easy to understand. One branch of these concerned the exhibition of works of art, for which purpose the University of Glasgow granted the use of a hall, and Foulis's idea in this was to encourage and diffuse among the members of the public a taste for the beautiful. The production of works of art for sale was also contemplated, and in this connection a sort of Art Union was proposed. Subscribers were invited to advance annually certain sums, and to 'choose, among the Prints, Designs, Paintings, Models, or Casts, which are the production of this Academy, such lots as may amount to the value of the sums they have advanced.' The general public of Scotland were however also to be tempted, and one of Foulis's patrons urges him in 1757 'to supply the mercate at Edinburgh while the iron is yet hott,' and to send there for sale plaster casts of antique and other busts, copies of pictures, and the like. Education was the third branch of operations, and Foulis reports in 1763, 'the Academy is now coming into a state of tolerable maturity. We have modelling, engraving, original history-painting, and portrait painting—all in a reputable degree of perfection.' Senior students as they advanced were set to make copies from the original, or supposed original, pictures imported by Foulis from the Continent, or were sent for the same purpose to famous collections, such

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as that of the Duke of Hamilton. The best were sent abroad to study at the expense of the Academy, and William Cochrane, who practised later on at Glasgow as a portrait painter, and has a monument in the cathedral, spent five years in Rome on this footing, studying under Gavin Hamilton. The production and sale of prints was an important branch of the work of the Academy. A foreign engraver and copper-plate printer had been brought over at the outset, and students learned and practised the engraver's art. Original painting, both of 'historical' subjects and of landscapes, was also encouraged, and it is to be recorded that at least two practitioners of name in Scottish Art, David Allan and James Tassie, received from the Academy their first impulse towards an artistic career.

The Academy, which lasted with declining fortunes till 1776, twelve years after the foundation in London of the Royal Academy of Arts, was not a success in itself, and had the incidental disadvantage that it drew the attention of Robert Foulis away from the beautiful printing, in which his merit is so conspicuous. It would not however be fair to blame him for his attempt, for, as we have seen already, it was on the lines of institutions which in a neighbouring country had proved a notable success. In Scotland Foulis had none of the advantages which Paris afforded. The tradition, the atmosphere, the material, the *personnel*, the support, which were offered or could be obtained in France, were here conspicuous by their absence, and the experiment was from the first foredoomed to failure. Its story is none the less an interesting episode in the annals of art in the great commercial city of the West, and should not be suffered to fall into oblivion.

The first half of the nineteenth century in Scotland was a great era for the founding of artistic institutions. The birth-throes of Academies of Art seem prolonged and severe. Colbert in France had infinite trouble with the older artistic guilds, and the rivalries and intrigues in London, in the midst of which the Royal Academy of Arts came into being, are written large in the artistic annals of the time. In Scotland a long story might be made up about all the experiments and negotiations, the moves and counter moves, connected with the establishment of the Royal Scottish Academy, which received its first charter in 1838. In Glasgow there was the same activity, though perhaps less friction between contending

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powers. In 1821 there was founded there an 'Institution for Promoting and Encouraging the Fine Arts in the West of Scotland'; in 1825 a Dilettanti Society, and both these bodies held exhibitions of contemporary art. In 1840 a further step was taken in the foundation of what is known as the 'West of Scotland Academy,' which brought together a body of artists, whose joint efforts might perhaps have achieved more for art in the West than was actually accomplished. The permanent president was John Graham-Gilbert, and among the names of members were those of Daniel Macnee, afterwards President of the Royal Scottish Academy; Norman Macbeth, Sam Bough, Robert Greenlees, and other well-known artists. John Mossman the sculptor was treasurer, and J. A. Hutchison, art master at the High School, permanent secretary. All of the members but one, Mr. James S. Stewart, have passed away. There is an impression in some quarters that it was a chartered body, but official records show that no charter was ever granted or even applied for, though the Art Union of Glasgow received this recognition in 1861. The Academy held about a dozen annual exhibitions, but after the middle of the century its fortunes declined, and its place was finally taken by the now flourishing Royal Glasgow Institute of the Fine Arts, that has held annual exhibitions regularly since 1861. The Institute became indeed the heir to the Academy, having taken over its library and certain funds.

This West of Scotland Academy comes into the story of the movement with which we are concerned, because at one time the suggestion occurred to some of those most active in this movement that the defunct institution might with advantage be revived, as the meeting ground and centre for operations of the progressive artists in that part of Scotland. At the time this proposal was mooted, the Glasgow Institute and the Royal Scottish Academy were on the whole indifferent to the new movement, or if they recognized it, this was certainly not in any spirit of flattery. Hence the project of forming an organized body to confront the representatives of artistic orthodoxy, might not unnaturally occur to ardent minds, and though the project never went far there is no reason to ignore the fact that it once had existence. It was fortunate however for the art of the country at large that the scheme, such as it was, soon fell into abeyance, for the situation rapidly worked itself out to a much more

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satisfactory solution. The artistic community of Scotland is necessarily a small one, and though there is ample room within it for differences of aim and taste, and for numerous bodies and institutions that watch over the welfare of various localities and departments of art, yet the interests of solidarity preclude the existence of rival official bodies each claiming to speak with authority in the name of the national art. Such work as any academy can do for art can well be accomplished by the one institution that has been so long in possession of the field. The only condition is that it represent adequately the various substantial elements in the art of the country at large. It is to the credit of the Royal Scottish Academy that it made no long delay in its recognition of the new movement in painting and sculpture that had grown to independent life in the West. The Glasgow School, as we have seen, may be said to have won public recognition both in London and Munich in the year 1890. As early as the year 1888 one of the most prominent members of the western group had been elected to the associateship of the Academy, and the same painter was made full Academician in 1892. Since that date the Academy has received into its ranks a full proportion of those who once had formed the Glasgow School, and due official recognition, whatever that may be worth, has thus been accorded to its representatives. This fact alone is sufficient to attest the truth of what was urged at the outset, that the movement ceased some time ago to maintain its original significance, and has become merged in a movement of advance in Scottish art as a whole. Significant from this point of view is the formation of the Society of Scottish Artists, that has held annual exhibitions of the works of its members and of good loan pictures and sculpture since the year 1892. This is a body with its centre in Edinburgh, but one that is representative of the progressive element among the younger painters generally north of the Tweed. There is no doubt that the impulse which led to the formation of the Scottish Artists' Society may be traced back to the Glasgow movement of the eighties, the course of which has here been sketched, and this is an additional proof that, as a local movement, the work of the Glasgow School is done, while all that was best in its aims and methods has become common property. The artists whose work is illustrated in this volume are no longer militant, but may be just as strenuous in individual effort,

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just as mutually helpful, as when they marched shoulder to shoulder against the foe. They are no longer members of a local brotherhood, but the bond that links them together now is only strengthened by being made less material, and it is a bond too that unites them with their fellow-artists in the North and East, the bond of common devotion to the best interests of Scottish Art.

THE ARTISTS AND THEIR WORK



THE present volume contains a series of reproductions of characteristic works by some of the leading artists of this so-called Glasgow School. The choice of examples has been to a limited extent determined by historical considerations, and the idea has been where practicable to bring together early and later examples, so as to show the direction in which each painter has advanced. In the main however the selection has been determined by the desire on the part both of the artists and of those responsible for the book to make the examples directly expressive of the artistic intention of the particular painter who is concerned. The negative qualities of the works shown are at once apparent. They are not popular subject pictures of incident; they are not ambitious in theme nor showy in technique; nor on the other hand have they any special family likeness that proclaims them the work of any particular school or body of artists. They do not illustrate any formula, and certainly have in common no distinctive technical method in their handling. The one thing in truth that they do possess as a common property is the fact that each one of them owes its existence to the desire to carry out what has just been termed the artistic intention of the painter. Each piece has been personally felt and is personally expressed, and in this resides the essential value of the particular phase of modern art here represented. There is individuality in each of the works, and from this follow their variety in choice of subject and of milieu, and their wide range of effects in tone and colour and handling. There is at the same time no parade in them of originality of that facile kind that imposes on the public, and indeed the influence of this or that great painter of our own day or of the past is at times fully apparent, though it never dominates

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the impression. As was explained at the outset of this introductory essay, there is no intention of embarking on personal criticism, or attempting detailed estimates or comparisons, for which the time has not really come. At the same time the reader will look for so much of critical exposition as may furnish a commentary on the work represented in the plates, that are the real contents of the volume. The first point which it is desired here to emphasize is the variety of the work illustrated, a variety that is apparent at the very outset, if we glance for a moment at the output of the artist who by the accident of the alphabet begins the list of artists.

Mr. D. Y. Cameron is one of the younger members of the group, but he has already expressed himself in more than one form of the graphic art, and in his choice of subjects and handling in his oil paintings has struck with some emphasis this note of variety. Expression in the media of black and white is too modern and too effective a form of the graphic art to be neglected in the School of Glasgow, and Mr. W. Y. Macgregor's drawings, one of which is reproduced in the volume, the portrait studies in pencil or chalks by Mr. James Paterson, which are also represented by a characteristic specimen, are examples that occur readily to the mind. As a representative of the etcher's craft Mr. Cameron is widely known, and one of the reproductions of his work is from an etching in a series of Belgian subjects. A mediaeval church interior, as Rembrandt has shown us in his Hague 'Presentation,' is fertile in promptings to the chiaroscuroist. It offers all the elements of effective compositions in light and shade, while it lends itself to those suggestions of mystery dear to the graphic artist of the northern schools. In his interior of Notre Dame, Dinant, the etcher has made the most of the cavernous blackness of the presbytery as contrasted with the gleaming whites and greys of the nearer stonework, which are treated, especially on the left side, with great truth and subtlety. The two pictures chosen illustrate, the one the strength, the other the delicacy of the painter's style. Who does not remember Turner's 'Dunstanburgh' in the *Liber Studiorum*; how the ruin lifts itself ghostlike into the light of dawn, while the shadows of the night still hang around the lower slopes; how the fisherman's cottage, where the lamplight is not yet extinguished, with its suggestion of homely human interests, contrasts with the vast abandoned pile that spreads its gaunt masses along the ridge!

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There is something of the same contrast in Mr. Cameron's 'Castle in the Ardennes.' The Castle, a ponderous and rock-like fabric, towers over the line of tiny houses, made perhaps purposely prosaic as a foil to the romantic fortalice that dominates the scene. The picture, which was exhibited at the Royal Scottish Academy in 1906, is an example of the broad, solid style of painting in slab-like planes of pigment, sometimes inclining in the direction of heaviness, that used to remind one of Alphonse Legros. In a good deal of his recent work however, Cameron has affected a lighter, more filmy execution in oils, and on smooth surfaces of sky or plain, without accent but without monotony, has given us the beauty of delicate gradations of line and tone. 'Whitby,' reproduced in this volume, is a good example. There may be a suggestion of Whistler in the artistic use made of the stern timbers of the shipyard conspicuous in the foreground. We note how these frame and throw back, but with no harshness of contrast, an expanse of river and sky in which float delicately contrasted tints as misty stream reflects hazy evening sky, while the castle and church on the hill to the right gleam cloud-like on the horizon. The broad effect, the subdued tone, make the picture a unity, but there is subtle observation of values as the eye is led out from the harbour with its ships and quays towards the more distant ocean, and a play of delicate tints in these grey golds and pinks, first mixed on the palette of Correggio, that give the picture a charm which grows on the spectator.

What a contrast! would be the first exclamation of one who turns from this very softly fused composition in middle tones to the brilliant study by Joseph Crawhall, 'The Circus,' with its staccato effect of black on white. Yet, though the handling is different, there is a delicacy as great in the play of intermediate tints between the dominants, and there is science behind the loose suggestive touches of the water-colour brush. In the works of this artist, an Englishman but an adopted member of the set drawn to the others by these common aims and ideals which are bonds as strong as kinship or nationality, we find what does not always characterize the work of the Scot, a very fine apprehension of form, and a nervous, intelligent line that creates at a touch the correct impression of mass and construction. The 'White Duck,' here figured, is a study of organic structure veiled but not put out of observation by a soft illusive

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cloud of plumage. The spontaneity and vividness of this artist's studies, that are always left full of suggestion, contrast, as will be seen in the plates, very markedly with the great bulk of the work of the School.

In Mr. T. Millie Dow the School has one of several figure painters in whose work the vein of poetry in the Scottish temper rises pleasantly to the surface.

The position of figure painting in the work of the School in general is a matter of some interest. With many of the artists, such as Roche and Lavery and Millie Dow and Cameron, it has shown the poetic quality that is so woefully absent from the banal pictures of incident too common on the walls of modern exhibitions. No service to modern painting could be greater than to show that it is as possible now as it was in the days of Rembrandt or of Chardin to combine the finest pictorial quality with a sympathetic, a moving, presentment of scenes from human life. This has been done in pictures some of which are mentioned or figured in this volume, but the unfortunate thing is that these pictures are all of the past, and the production of them by members of the Glasgow group seems to have ceased. Are we, we ask ourselves, to have no more Highland Funerals, no more Queen Marys after Langside, no more of King Wenceslas, no Gardens of Girls, no Ariadnes, in a word no successors to those earlier works which united with the essentials of the picture those qualities of feeling and imagination which have always counted for their full value in the œuvre of the great painters of the past? The question is perhaps indiscreet, but it is one that forces itself on the mind of anyone who cherishes a high ideal of the capabilities of Scottish art.

In calling Mr. Dow a figure painter it must at the same time be noticed that he has expressed his artistic intention with full completeness in the medium of landscape, and also in flower pieces, on which his admirers set a high value. This is indeed characteristic of modern Scottish painting, that few of its representatives have confined themselves to the figure or to portraits, and have been insensible to the fascination of the natural scenes of the most pictorially beautiful of all countries. Sir George Harvey, George Paul Chalmers, Sir W. Fettes Douglas, Sir George Reid, are conspicuous examples of Scottish painters who, professing the figure, have yet expressed in landscape some of their finest artistic thoughts. The

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sentiment of landscape is strong in Mr. Millie Dow, and the picture of the 'Enchanted Wood,' here reproduced, as well as the widely-known 'Hudson River,' too subtle for justice to be done to it by photography, are illustrations of his poetic dreaminess, which invests the scene before him with something of that glamour that Keats has thrown over nature in his 'Ode to the Nightingale.' The artist's figure work is however based on the solid substructure of Parisian study at the Beaux Arts and in the atelier of Gérôme, and possesses science as well as feeling. 'Eve' is a charming study of a slender girl in graceful pose, the central object of a composition in those subdued and tender neutrals which the painter chiefly affects. It is hardly the prospective mother of the human race that we see within these unaccented contours and childlike lineaments, but the artist had evidently no dramatic intent, and the plucking of the russet apple is little more than a genre motive, that is mainly of value from the standpoint of composition. The flesh tints are broadly treated, but vary effectively from the white of the torso to the coral pinks on the lower limbs. The picture hangs in the Corporation Art Gallery at Liverpool, and at one time it was intended to be flanked by two subordinate panels, forming with it a triptych. These were afterwards withdrawn.

Mr. David Gauld's 'Calves in an Interior' suggests a comparison from which the general character of the body of artistic work before us comes into clearer light. There hangs in a much-frequented British gallery a picture of the inside of a cow-shed whereunto have gathered farm-yard creatures galore. A world of careful and in a prosaic sense accurate work has here been wasted, because the piece has never been seen by the artist pictorially, and the various objects dotted over the canvas are in no sort of artistic relation to each other or to the picture as a whole. Now there is no picture reproduced in this volume, no picture indeed in all the considerable body of good representative work produced by the school as a whole, that lacks pictorial quality. However numerous, however varied, are the themes on which the compositions of the Glasgow School are based, there is not one that was not from the first pictorially envisaged. Each piece is a unity, and the objects portrayed in it are what and where they are for artistic reasons only. So in Mr. David Gauld's 'Interior' there is no collection of objects clearly defined, that may be counted, and that

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we seem to hear ring against each other like marbles in a bag. There is a simple *mise-en-scène*, in which grey wall, and manger, and straw, with the picturesque mangold-wurzel purple and green in the foreground, are all composed in tone and colour to harmonize with the black-and-white and brown-and-white of the recumbent and standing calves. Their furry coats are freely touched with freshness and decision, but there is no trace here of any effort after bravura execution, which is not indeed in character with the ideals of the school.

For the purpose of illustrating the point here under demonstration, the variety shown by the school alike in the conception and the execution of works, the very name of the next artist in alphabetical order would of itself suffice. Sir James Guthrie, constant always to the pictorial ideal, has gathered his material from an extensive field. It was this characteristic of manysidedness that struck the Bavarian critics in 1890 when they first saw the work of the school, and a writer in one of the leading Munich journals specially singled out in this connection the name of Guthrie. In one room this critic pointed to his life-sized equestrian portrait of Mr. George Smith, and in the next noted two delicate studies in pastel 'of which one is scarcely larger than a single brush-stroke on the big canvas.' On two opposite walls were to be seen a male portrait carried out with careful and even precise finish, and a landscape 'boldly and sketchily charmed upon the canvas' and full of feeling and poetry. There was 'a fair blonde Titianesque lady,' and a little further on that 'bit of the poetry of home, of joy in nature and in human life' the 'Two Children in an Orchard,' a rustic out-door scene, exhibited just before in the Grosvenor Gallery. One would like to add the characteristic 'Midsummer' in the possession of the Royal Scottish Academy. Three ladies here in summer attire are seated under the shadow of some trees on a sun-steeped lawn, but the sunbeams drop sparkling into the green recess and lie lightly on cheek or robe or shaded grass so that the whole piece is alive with radiance, while the artist's control of his theme has preserved a breadth and repose that are in accordance with the genius of his art.

This art—'un art magistral' the French might call it—was formed without any powerful influence from outside, or formal teaching other than elementary. Some years in London, in close touch with that great

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painter manqué the late John Pettie, must be duly recorded as a part of Guthrie's artistic biography, and there are reminiscences in his pictures on rural subjects of Bastien-Lepage, but in the main the art has been built up by that personal comparison of art and nature through which alone the truth of each and the truth of their relations can be discerned. The figure subject proper, as in the early 'Highland Funeral,' has given place to the rustic figures in landscape and to landscape where figure interest is slight or absent, while through all the portrait was growing in importance till it has now assumed a predominant position in the President's art. The two portraits reproduced are again a proof of that artistic breadth already noticed, for in the one the winsome grace of girlhood, in the other the soldier's massive squareness of form, dominates the piece, and each is sympathetically rendered. It is worth noting that in the portrait work of the school in general, which has been throughout a prominent feature, there has been no such preference for the male or for the female sitter as has been sometimes observable in phases of modern portraiture.

An interest in shipping and in the life of the dock and of the quay might be postulated for some at any rate of the Glasgow painters, and Mr. Whitelaw Hamilton, a native of the city by the Clyde, has taken this in a measure as his share. Mr. Hamilton is a painter of landscape under many aspects, but his sense of the pictorial, educated in the atelier of Dagnan-Bouveret, is a never-failing element in his work. This is well known on the Continent, and a characteristic shipping piece, 'A Clyde Shipyard,' was purchased for the Art Gallery at St. Louis in the United States. A picture here reproduced, representing an inner harbour with boats lying up against the quays, is a good specimen of his work in these aspects of it. It is a large, boldly painted piece, the square form of which gives it a certain massiveness of aspect, that is carried out by the largely rendered planes of the upright sails, dark against the sky, that dominate the centre of the picture. The blue sky is covered with rolling grey clouds, and its colour is effectively repeated in the foreground reflections.

Mr. George Henry's 'Blue Gown' is, like his 'Galloway Landscape' already referred to, in a certain sense historical. Whereas the latter struck the note of paradox, almost of defiance, the former is marked by all the

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ease of maturity. The 'Galloway Landscape' came as a sort of manifesto from the school that had a year before constituted itself in the Grosvenor Gallery Exhibition of 1890; the 'Blue Gown' was prominent in the Royal Academy Exhibition at Burlington House in 1906, and it there stood for achievement. In the fifteen years that intervened between the two the painter had executed some of the most characteristic work of the school as a whole. In the earlier years the landscape and the pastoral piece predominated, and in the first half of the nineties the incident of a visit to Japan brought new motives, treated with reticence and refinement, into the painter's œuvre. As in the case of so many others of the School, the portrait has grown in importance as the artist has advanced in years and experience. In the work of the last decade one recalls especially those interiors with studies of the figure in pictorial settings, deep in colouring, and often touched with a glamour of romantic sentiment. The 'Blue Kimono' and 'Goldfish' will be remembered as typical. In some of these there is a hint of Rossetti, but the comparison is only suggested because it brings out what is the essential difference between the work of the Glasgow painters, and that of the equally earnest band of artistic devotees grouped together under the name pre-Raphaelites. It has been noticed already that the inspiration of the latter was in the main a literary one, and their pictures were in the majority of cases rather translations into the terms of painting of thoughts that originated in the intellectual sphere, than direct and spontaneous utterances in the language of brush and pigment. With the Scottish artists whatever has to be said is couched in terms of paint, and the studies in question depend to a great extent for their artistic value on the actual handling of the oil pigment. The execution is an integral part of the design, and is expressive in every touch. In the 'Blue Gown' the main effect is one of colour gained by harmonizing the uncompromising azure of the dress with the deep, rich browns of the mahogany furniture and panelling. The mirror on the wall to the right reflecting pictures and other objects in the room, the Japanese vase on the commode below it, the wavy soft hair above the piquant delicate face, the lights of the lace fichu, are all like the variations on an air in music, they play about the main theme and by their contrast increase its substance and dignity.

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The pictures of the next painter on the list, Mr. E. A. Hornel, lose by translation into black and white, because one of their chief artistic merits is their colour. They may be separated into groups, and within each group it may be found that the several pieces differ little in motive or in the material apparatus of figures and scenery, while each one may be in colour quite individual. In not a few he is content to sacrifice all effect of space and distance for the sake of a brilliant or subtle colour scheme worked out on a single plane. Visits to Japan, where he spent eighteen months in 1893-4, and more recently to Ceylon, have supplied motives for these effective studies which have given him his own place in modern Scottish painting, but the grey woodlands and sandy dunes of Kirkcudbright have been as fertile in suggestion as the East, and it will be noted that all the three pictures reproduced in this volume are native scenes. In these the prevailing colour scheme may be described as a bright greenish grey, and into this more positive hues, such as golden pinks and salmon colours, introduce some exquisite chromatic effects. The handling is as individual as the colour scheme, and is just as essential a part of the ultimate effect. A very characteristic piece exhibited in the Glasgow Institute in 1908 shows a group of small Cingalese lassies engaged in lace-making in the midst of shrubs in a garden. There is no effect of distance, hardly even of the third dimension of space, and the picture is a composition in greens and greys that set off the warm blacks of the little ebony-hued ouvrières. It is interesting to study the execution which is free and strong, and to note how much depends on the very direction of the strokes of the brush, and the heavier or lighter charge of pigment which it may bear. Of living Scottish painters Mr. Hornel is one of the most pictorial in his work, that is to say his productions carry far in virtue of their force and attractiveness as pictures, qualities quite independent of anything that may be represented, or of any merits that demand closer inspection.

The first of the three works here illustrated, that entitled 'Summer,' is in a way historical. It belongs to 1892, and represented a marked advance in boldness and pictorial quality on what the painter had before exhibited. It was shown at Liverpool, and its proposed purchase by the Corporation for the permanent collection roused considerable opposition on the part of the upholders of established conventions. The art of the Glasgow

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School, which at its best is now recognized as canonical, was then aggressive, even revolutionary, and the originality and vigour of this work made its purchase in these circumstances something of an event.

The 'Artillery Manœuvres' and the 'Berkshire Landscape' of Mr. William Kennedy belong respectively to the middle and more recent part of the painter's career. The first is an Aldershot scene. Guns are firing from the top of a sandy knoll, while behind it and under its cover there are mounted men, ammunition waggons, and warlike impedimenta generally. This is only one of a large number of similar pieces during the nineties, and the selection of military motives is of some note in the school, for in the military picture of normal type there is usually an obtrusion of incidents and facts which may easily be treated in most inartistic fashion. With Kennedy the pictorial effect is of course predominant, but the difficulty of adequately controlling the element of subject in pieces of the kind led to their abandonment by the painter, who for the last seven or eight years has worked in Berkshire, where the simple elements of the thatched barn and outhouse, the hayrick, the denizens of the farmyard and poultry run, seen under changing lights and at picturesque angles, have come together in the unity of a picture. The ease of Kennedy's handling is partly due to a thorough course of study in some of the most famous Parisian ateliers. He painted too for a time at Barbizon, but none of the artists who had made the place famous were then alive. A dominant hue in the Berkshire pieces is a cool but rich purple, effectively contrasted with greys often of a greenish hue, and the pictures tell forcibly in virtue of their colour as well as of their solid technical handling.

Mr. John Lavery's 'Queen Mary After Langside,' painted in 1883 and exhibited at the Grosvenor Gallery in 1890, represents a side of the Glasgow work that should always be kept in prominence. It is a subject picture in which a historical event is drawn upon for the purpose of investing with a poetic appeal a scene conceived in purely pictorial aspects. We are in a wood at night, and the first gleams of dawn light up a clearing in the middle distance where a few figures, suggested rather than seen, are seated or standing. In the foreground, at the foot of a tree, the trunk of which is broadened out in mass by another at a little distance to the left, a figure of a woman wrapped in a grey plaid is lying in the

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attitude of sleep, and beside her is seated a lady in black hood and cape and long blue-green riding skirt trimmed with silver. A purple wrap has been thrown off her, and in front, drawn partly across her knees, is a scarlet cloak. In the immediate foreground a fire of wood is just burning out, and from the few still ruddy embers there rises a thin wreath of blue smoke.

There is always something ghostly about the depths of a wood at early dawn, and the spectator carries this natural suggestion in his mind when he notes the human denizens of the shadowland. The set face of Mary, her clasped right hand, and the rigid pose and expression of the figure generally are heightened in effect by the suggestion of awe in the background figures as they watch the vigil of the queen isolated in her sylvan recess. Modern romanticism demands that in painting this poignant sympathy of nature with human vicissitudes be brought to view, for

‘mortal hopes defeated and o’erthrown
Are mourned by man, and not by man alone
As fondly he believes.’

The model was posed and the picture planned out and chiefly painted in the woods at Roseneath. It was exhibited at Munich in 1890, and has generally been a favourite. A word has been said already about the position of the subject picture of poetic intent in the work of the Glasgow School and in modern painting as a whole. It is a happy chance that this phase of modern Scottish art is represented in the volume by so sympathetic a production.

The two other works here reproduced, the portrait of Miss Norah Brassey, and the refined study in blue, black, and grey, called ‘The Sisters,’ are in the style with which admirers of Mr. Lavery’s art are more familiar. In the last-named piece the girl to the right is in a dark-blue dress, and wears a hat of the same colour, from which depends at the sides a black veil, all forming a dark frame for the broadly treated face. The sister is in greyey white, in the loosely compacted lights and shades of which mingle faint echoes in palest blue of the dominant hue on the right. The parasol is light steely blue, and is arranged so as to connect the figures. The blues are frankly treated in all their coolness, and not broken up with warm reflexions as in Gainsborough’s classic picture. The

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black helps the dark blue, and the lighter azure is embraced and quieted by the varied greys of the dress on the left. A note of distinction in the piece is the fine clean sweep of the light feathers in the hat on the same side.

Mr. W. Y. Macgregor's position in the Glasgow School is well understood by those who are acquainted with its inner history, especially in the earlier days. It is not however the intention of these introductory sentences to emphasize in any way the personal side of the movement. Mr. Macgregor's art may be regarded as specially representative of the tendencies of the school, and this is quite independent of any personal prominence that may have been his. It is representative through its sincerity and its reticence, qualities which we have met with in all the best work of the school. The 'Durham,' which has found a permanent home in the Glasgow Corporation Galleries, is in these respects very characteristic. In its severity, one might almost say its sternness, it bears something of the impress of the great French master under whom Mr. Macgregor studied at the Slade School in London, and it is this massive appearance that we have found to be the most constant quality in the work of the school as a whole. Varied as this may be, and it is just this variety that is now under demonstration, one is constantly coming back to what may be called the bed-rock of the Glasgow achievement, an impressive solidity and seriousness that compel attention and respect.

Durham seen from the side of the railway, where the dominant mass of the Cathedral is flanked on the left by the lower but still stately pile of the Castle, presents what Edward Freeman pronounced to be the finest group of early mediaeval buildings in Europe. The artist has generalized and has made no attempt to indicate the details of the architecture, but by his simple and solid treatment has secured for his work an unmistakeable impress of style. Beyond a shadowed foreground we catch the evening light on some red roofs in the middle distance, while smoke rises effectively from the depths of the valley between the spectator and the opposite hill 'crowned with the minster towers.' The main elements in the scene are effectively rendered in a style so broad as at times to appear somewhat summary. It is a stately presentment of a stately theme.

Mr. Harrington Mann is represented in the volume only by portraits,

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a branch of his art that in his case as in that of others of the school has tended in recent years to increase in importance. He received his early training at the Slade School under Legros and afterwards worked in Paris, acquiring in this way ease and mastery in the treatment of the human form. This has been shown not only in figure pieces proper, such as the 'Killiecrankie' exhibited at Burlington House in 1889, but in decorative designs for glass and in mural paintings. A series of eight panels illustrating the subject of Scottish song adorn the walls of a girls' institute in a town near Glasgow, and the series was completed by a long panel entitled 'Woman's Work,' in which in happily composed groups women are shown engaged in those quiet and beneficent occupations which some of the sex are now voting old-fashioned. The decorative figure-work of the school, which is of greater extent than is generally realized, is of importance as showing that the painters in question have worked on traditional lines with a recognition of established conventions, and have not devoted themselves merely to painting out their own personal impressions.

In the portrait of Mrs. Harrington Mann we recognize the good taste and quiet style which mark the Glasgow work in this department. The dress is black, the background green, and a pleasant note of colour is given by the red camelia worn low down in the hair, and the violet flowers in the green vase on the table to the right.

Arthur Melville's bird-like lightness of touch, his easy assurance, his dexterity, which has nothing about it of the showy or artificial, have already been noticed, and in regard to his paintings here reproduced, nothing more is needed than to note the difference between the sharp delimitation of lights and shades in the two water-colour studies of southern scenes, and the morbidezza of the carefully-worked out interior, the 'White Piano' of 1892.

In the work of Mr. Corsan Morton the piece, be it landscape or figures or still-life, is as it were built up into a solid structure of masses of tone and colour, the mutual relations of which one feels have been studied and harmonized with the most fastidious judgment. It is not spontaneous painting, but on the whole spontaneity in execution is not the characteristic of the work of the school in general. Mr. Morton's 'June Landscape' is strong in colour and solidly painted. The touch used upon

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the trees is characteristic. It generalizes the specific forms of the foliage into the tesserae of a mosaic, in which they coalesce with the strong greenish blues of the sky, the milk-white clouds, the greens and browns of the foreground, into a pattern that impresses us with its look of style. We could have wished for a representation of Mr. Morton's still-life pieces. This is so characteristic a phase of modern painting since the seventeenth century, and such majestic work has been accomplished in it by the Dutch, by Chardin, and in our own time by artists like Vollon, that it is interesting to note that the Glasgow School has put itself here also abreast of the movement of modern painting in general. Some of Mr. Morton's studies of fruit and polished silver or porcelain are marked by fine quality.

In Mr. Stuart Park's flower pieces we see an example of modern work in which the technique is the picture. The method of handling, that is to say, is so intimately connected with the whole effect of the piece that it may be regarded as its one essential condition. The picture is before everything expression by the brush and in paint. The artist has evolved his particular method after some considerable variations in practice. He is one of several members of the school who passed through the Parisian ateliers, studying under Lefebvre, Corman and Boulanger. He began as a portraitist, and also painted landscapes, and for a variety flowers. Certain heads of an ideal type, surrounded by flowers or relieved against a floral background, led on to pieces in which the floral motive was predominant, and after changing his style in the rendering of flowers more than once Mr. Park has settled down at anyrate for the time to the style represented by the 'Begonias' of the illustration.

Flowers have been treated in many different styles, and some of the greatest modern masters have yielded to the fascination of their colour and texture. Van Huysum's classic rendering is so precise in its truth that he seems to re-create before us the very blossoms themselves upon the canvas, and yet there is nothing meticulous or prosaic about the realism. It so happened that the most literal delineator and the most summary impressionist of the great masters of the sixteenth and seventeenth centuries, Holbein and Velasquez, each introduced some blossoms in a vase of clear glass as an accessory into a portrait piece, that in each case represented

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the high-water mark of the painter's art. A Venetian goblet with some carnations in it stands on the table in the foreground of Holbein's matchless 'George Gysis' at Berlin, while at Vienna Velasquez has placed a vase with roses and other blossoms on the table by which is standing the little Margaretha Teresia, in that rose-red dress embroidered with silver, which dwells in the minds of most people who know it as the *ne plus ultra* of modern pictorial art. The Holbein flowers are drawn and coloured with that precision which with any other master would run to hardness; while Velasquez, whose picture is in his latest manner, has touched in the blossoms in free impressionistic fashion with a lovely suggestion of their colour and texture; and he would be a rash critic who would pronounce in favour of the one or the other rendering. Some moderns have treated flowers effectively in the mass, with opulent hues and rich waxy textures, while others, like the Japanese, will let the grace of the single spray tell for all it will.

The flower piece has come within the range of the Glasgow painters' endeavour, and Mr. Millie Dow, amongst others, has treated the theme with style and mastery. Mr. Stuart Park's method is interesting to follow. The essence of it is the single brush stroke for the single petal, where the film of pigment, at one part thin at another more fully charged, really reproduces in actual substance the fragile semi-translucent leaf. His backgrounds are pure passages of tone and colour. No object is indicated, but a deep richly-tinted bed of pigment kneaded to a fine texture is carefully laid, and then over this, while it is still wet, are drawn the petals. The paint is specially mixed to the somewhat liquid consistency required, and the brushes of soft hair are apportioned to the size of the leaf which is to be rendered. It needs not to be said that the execution is *d'un seul jet*. The passage must be done right at once or must come out again; there is no room in such a method for alteration.

James Paterson is as consistent in the weight and seriousness of his output as he is varied and unconstrained in its forms. He is before all things a landscapist, but has also made a marked success with studies of heads, portraits or fantasies, in pencil or chalks or other cunningly combined media. The water-colour technique yields him as much as oil, and he varies this occasionally with a return to the method of Prout and

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others of his time, who used the boldly drawn line in conjunction with the wash of colour. The portrait head here illustrated is simple in technique, and owes its quality to just and sympathetic observation and refined execution. These have made it a work of undoubted distinction. In others of his heads there is more of picturesqueness and piquancy. In water-colours there are figure studies as well as landscape, and a good part of the effect is gained by the humidity of the paper under the broad washes of colour that are floated on to it.

Paterson's landscape is not, like that of T. Millie Dow or Macaulay Stevenson, the landscape of sentiment, but it is as far removed from the prosaic as that of any poetic dreamer in paint. If there is one quality more than another on which it is based it is that of composition. The pictures are built up of balanced masses, and each is compactly knit into a unity. As with E. A. Walton and Macgregor, it is always the larger aspects of nature that have appealed to him, and little time is spent over details. For many years the painter lived and worked in the west country, at Moniave in Dumfries, where he set himself conscientiously to interpret the varying moods of Nature as winter or summer, sunshine or cloud, made her face as expressive as the face of a human friend. A sojourn in Teneriffe brought the warmer tints of the south to glow upon the canvas. Very representative of the fundamental qualities of Paterson's art is the picture here reproduced called 'Edinburgh's Playground.' This is a massively compacted deep-toned piece, in which the artist has risen to the height of a theme of real grandeur. The strong shadows of the whins in the broken foreground are effectively composed with gleams upon the sun-lit grass, in one of which three children, like dainty Dryads, are sporting. Beyond the hollow where mist is hanging rise the red basalt rocks of Blackford Hill, and over these the familiar Edinburgh landmarks carry the eye out to sea, where in the distance to the right the Bass Rock is just discerned. In the sky hang, perhaps rather too vertically, the large white clouds for which the painter has an affection.

In Mr. Roche's art figure design has perhaps been more prominent than is the case with most of his confrères, and he was represented in the Grosvenor Gallery exhibition by a picture specially characteristic of Scottish feeling. It was called 'A Garden of Girls,' and a testimony to the charm

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of it has already been proffered. Certain studies of more recent date of the village folk among the Apennines appealed in the same way to the spectator's sense of poetry. One of the pieces figured here, that entitled 'Tête à Tête,' is perhaps less original, since it suggests Bisschop and further back Bisschop's exemplar de Hooch; but it possesses the same charm of feeling, as well as the more technical qualities of rich impasto and Scottish colouring. More lately, as has been the case with others of the group, the formal portrait has come to bulk rather largely in the painter's œuvre, and with this the formal landscape has appeared to supersede the idyllic studies, slight but inspired, with which the artist has been so long associated. Mr. Roche's admirers apply to his art a very high standard, for he is one of the lights of the school. His is an art pre-eminently intellectual, and this quality makes itself felt very notably in the large decorative panel of the Glasgow Municipal Buildings, on which a word or two may here be said. We shall see that in Roche's panel a moment of dramatic interest has been seized, and the artist has characterized his figures and put them together in a fashion which shows that monumental figure painting was not a lost art in the Glasgow of a decade ago.

That proof should be given of this in the most convincing fashion is due to the public spirit shown by the Corporation of Glasgow, who, acting on the recommendation of their architectural adviser, Mr. Leiper, R.S.A., resolved in 1898 to entrust to certain Glasgow painters the important decorative work in question. This commission from the civic authorities was a well-timed recognition of the new movement in art which had already shed lustre upon the city. The pictures were required for the adornment of the Banqueting Hall of the new municipal buildings, erected from the designs of the late William Young, and completed in 1889. In the hall, which measures 110 by 48 feet and is 52 feet high, there are three large wall spaces, each measuring 13 feet in height by 15 in breadth, and each is divided by pilasters into a central and two smaller lateral panels. Above are lunettes and spandrels. A large lunette over the platform and a smaller one at the opposite end of the hall also come into the scheme. The first of these lunettes was filled by Mr. George Henry with a composition showing the granting of a charter to the city in the twelfth century, while the small one has not yet been undertaken. The three

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large triple wall-panels contain typical scenes from three historical eras of the development of Glasgow: the first, the early Christian era, is shown as dominated by the figure of St. Mungo; the second, the mediaeval era, is represented by a picture of Glasgow fair in the fifteenth century; while the third is incorporate in a modern ship-yard on the Clyde in full activity. These pictures are from the hands respectively of Mr. Roche, Mr. Walton, and Mr. Lavery, and the same artists have added in the spaces above a series of decorative figures illustrating the general history of human culture, from the dawn of intelligence in the naked savage who is gazing out with newly-awakened curiosity over the sea, to the modern epoch of the development of the higher arts. The idea is of course the same as that of the famous series of sculptured medallions round the campanile of Giotto at Florence.

Cycles of decorative paintings are not as common in this country as on the Continent, and it is always of interest to inquire how far our picture-painters succeed in conforming to the special conditions applicable to a task of the kind. The works under notice are not in the strict sense mural paintings, for they were not executed on the wall itself in situ, but were painted on canvas by each artist apart in his studio, and afterwards attached to the spaces prepared for them in the hall. It is of course difficult under such conditions to secure that unity of effect which a scheme of mural decoration demands. In this case the lunette at the end of the room differs in style from the other pieces in being less pictorial and more frankly decorative in its even tone and flatness of effect. The three wall panels are not altogether harmonious in colouring, for the 'Shipyard' has a cold bluey grey for its prevailing hue, while the other two are much warmer in tone. They are all however broadly and simply treated, with the distance and atmosphere of a picture, but with the balance in composition and the evenness of tone suitable for the decorative mural piece. Though the medium is oil the appearance of shine has been successfully avoided.

A fine centre to the whole series is given by the group of two horses, Clydesdale ancestors no doubt, in the middle panel of Mr. Walton's 'Glasgow Fair.' This is thoroughly decorative in effect as well as bold and masterly in execution, while the wings are quietly treated and balanced

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on each side of the central mass. The first and the last of the panels contrast rather too much in colour and composition for decorative consistency, but each has its interest. The 'Shipyard' is imaginatively conceived, and the air of vastness and the mystery of complicated operations and tackling galore is given without confusion. There is little positive colour save on the red funnel of the big ship under manipulation. Mr. Roche's piece has more interest of story, which is effectively presented without any marked accent. The scene is the recovery from a salmon caught in the Clyde of a certain ring lost, in rather dubious circumstances, by the queen of the local chieftain, who was the protector of the early missionary Saint, Kentigern or Mungo. The saint is there looking with pardonable triumph on the recovered jewel, which he had conjured into the mouth of the fish. The king, Ruderich, stands by looking a little gloomy and doubtful, and the queen, who is not yet certain that the awkward situation has been saved, is peering anxiously over the shoulder of her lord. Other figures complete the symmetrically disposed group that is relieved against a simple landscape background.

Mr. Macaulay Stevenson is an artist who rarely departs from his general programme, but within the range to which he usually confines himself varies his theme with so much good taste and feeling that he escapes the danger of monotony. More than once in these pages the name of some modern artist of outstanding repute has been mentioned in connection with the work of one or another of the painters here under notice. This does not imply that there is any subservience or want of originality to be detected in their painting, though this may remind us in its aim or its qualities of some Whistler, or Bastien-Lepage, or Maris of the day. There are modern masters who have so perfectly expressed certain pictorial ideals of our time, that their work in the particular branch has become canonical, and no one who afterwards tries the same thing, however independent his essay, can escape the inevitable comparison. If Corot's name occur in connection with Mr. Macaulay Stevenson it is because both artists have been attracted by the tender vaporous effects of mist and twilight in which half-seen, half-hidden things have the charm of poetic suggestion. For the rest, in scheme of colour, in scale of work, in technique, he is quite distinct from the French master, and at times he is betrayed into an

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uncertainty in brushing which certainly was never learned from the deft executant of *Ville d'Avray*. The picture 'Early Summer on the Seine' in the Corporation Gallery, Glasgow, both in subject and treatment suggests the comparison here made. Beyond a foreground of grey meadow and ghostly trees a dreamy river flows beneath a silver-grey sky bathed in luminous mist, and is waked to life by a flick of light in mid-stream. In the picture 'Springtime,' reproduced in this volume, the general motive is the same. The landscape, where a sheet of water is girded in with grey-green meadows under a sky of tender grey with floating white clouds, seems to swim in mist, but there are effective notes of colour in the blue of the hills that bound the distant plain and in the delicate purples on the hedgerows and the nearer trees.

It will have been noticed that in the landscape work of the school in general there is a vein of sentiment that adds to it at times a distinct element of interest, but which is not allowed so to dominate it as to introduce a suspicion of the sentimental. Some of the most characteristic examples of this landscape work are virile and direct, relying for effect on modelling and composition rather than on the more elusive qualities with which we have just been concerned. Thus we can set on the one side the poetic landscapes, represented perhaps centrally by Millie Dow and R. Macaulay Stevenson, and on the other side the more robust practitioners, among whom, with James Paterson, E. A. Walton is conspicuous. The artist just named closes the list of painters, and he presents to us just the same impression of variety, of many-sidedness, that we received from the artist, Mr. D. Y. Cameron, who by the accident of the alphabet opened the series. Mr. Walton, one of the older as the last named is one of the younger members of the group, has achieved in figure-work, in portraiture, and in landscape, and in each has shown himself a representative of the most characteristic qualities of the school. The strength and seriousness of his painting are conspicuous, and nowhere more so than in his wall picture already noticed, where the group of the two big horses is monumental. He has the same technical tendencies that have been noticed in the work of so many of his compeers, a solidity, a massiveness in handling that gives at times the impression that the hand has been a little heavy on the canvas, the brush cloyed with pigment.

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In the portrait of Mr. Cruickshank, a strongly painted head with the body slightly indicated, is extremely effective, especially at a little distance. The bony structure is firmly rendered, and the treatment of the white hair with the moustache and imperial in relation to the carnations is most artistic. The head is relieved against a brown wall, on which is the suggestion of a framed print. The landscape 'Shadowed Pastures' enjoys the distinction that it was the first picture selected for purchase by the Scottish Modern Arts Association, founded in 1907 with the object of forming in the course of time a national collection illustrative of modern Scottish painting and sculpture. It represents admirably the sane and masculine work characteristic of the school. Made up of simple elements but bold in design, it realizes for us the strength of sunlight and of the vivid greens in the grass and trees which the sun irradiates; the depth and variety of hues in shadowed foliage; the subtlety of the warm greys on fleecy clouds and the forcible contrast of their gleaming masses with the deep azure of the firmament. The foreground, shadowed by trees that are out of the picture, throws back the sunny pastures where grey stones crop out, till they rise to a low hill in the middle distance to the left. A pool in the nearer spaces reflects the sky, the blue of which is perhaps a little over-strong where it nears the horizon.

The artistic movement which people have in mind when they speak of the Glasgow School did not affect the art of painting alone. The municipal School of Art in the western metropolis, founded in 1840, has a long history at its back, and most of the men whose work is illustrated in this volume received there an elementary training in art. The institution has however within the last generation greatly extended its borders and enlarged its sphere of artistic usefulness, and has indeed grown in correspondence with that development of Glasgow art as a whole, of which this volume bears testimony. Architects, and those practically engaged in the decorative arts, have taken a personal interest in the studies there carried on, and in this way students have come to participate in a measure from the first in the artistic life of the more advanced members of the community. There can be no attempt here to touch upon the various piquant and graceful essays in the decorative crafts, which the municipal

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School of Art may claim to have inspired. To discuss some of these might bring us perilously near to the subject of 'l'Art Nouveau,' but though we may be conscious occasionally of a touch of the bizarre, yet there is undeniable life and originality in most of what is done, and the fact that the artistic movement here chronicled has spread downwards to the crafts is another proof of its vitality and wholesomeness.

The recent developments of the architectural art in the West of Scotland do not fall within the scope of this volume, but it must be mentioned that the artistic movement which crystallized in the school carried with it architecture as well as the other arts of form, and more than one of the leading Glasgow architects of to-day were actually members of the informal brotherhood. Sculpture however, the sister art of painting, must claim a word, and this is the more fitting because one of the chief living representatives of Scottish sculpture was connected so closely with the whole movement of the Glasgow School that the annals of it cannot be written without reference to his personality and active work for the cause.

Mr. Pittendrigh Macgillivray, as has been mentioned before, gave at one time a considerable part of his energy to painting, but it is as a sculptor that he has made his mark on the art of his country, and it is of course by sculpture that he is represented here. The relations between the arts of sculpture and painting used to form the theme of interminable discussions in the aesthetic circles of the Renaissance, and that the two arts have exercised on each other a reciprocal influence is one of the patent facts of artistic history. Painting has sometimes appeared to dominate its sister art, and in the Glasgow of the eighties painting was so much in the forefront of interest that it might easily have made contemporary sculpture unduly picturesque. Mr. Macgillivray however carves and models as a master of form and line, not an impressionist, and in comparison with some notable continental sculptors of the day may be regarded as almost a conservative. There is in fact a true and a false modernism in sculpture, there is a modernism that is the result of the natural and healthy development of the art in the more recent epoch, and there is also one that is to some considerable extent forced and affected. Painters do not leave raw canvas round the edges of a picture nor hang pots of paint along the frame, yet sculpture that would pass as *du premier cru* must now-a-days

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exhibit the rude block out of which the figure or face is extricating itself. Such sculpture seems to rely as much on what the spectator is invited to read into the work as on what is displayed in clear-cut form. Certain accidents and acknowledged mannerisms of Michelangelo are at times carefully reproduced, and less effort is in this case made to compass the exquisite finish of the Duke Giuliano or 'Aurora' of the Medici tombs, than the undesigned want of finish of the 'Day' or the strained proportions of 'il Crepuscolo.' There is a touch of charlatanry about some of this, unworthy of an art that in its best forms has been so clear of aim, so self-contained in its dignity.

True modernism in sculpture has a different motive, and is justified by the general course of art history. There must be a difference however in this respect between sculpture and painting, for the two arts have not developed side by side. Architecture and sculpture differ from painting and music, in that the two former, while they have found in the modern era new worlds to conquer, yet grew to their full stature in ancient Hellas, whereas painting and music remained almost in their infancy, the one till the Renaissance, the other down to still later times. Sculpture, that is to say, was developed to canonical forms more than two millenniums ago, and these forms, though no slavish adherence to them is necessary, yet dominate modern practice to an extent to which there is no parallel in the domain of the sister art. The attitude of the painter of to-day towards the past is that of one conscious that his art has but lately come to a knowledge of itself, and may have within it capabilities that have not yet found expression. In sculpture, the achievement of the Greeks in certain important departments is never likely to be surpassed, and the consciousness of this fact has too often acted like a deadening influence on the efforts of the moderns. The neo-classic sculpture of Canova or Rauch or Thorwaldsen or Gibson was a confession of hopelessness in face of masterpieces of the antique, that could not in their own kind be equalled, and at the same time seemed to make it sacrilege to attempt to work in any other vein. True modernism in sculpture rejects this depressing creed, and, while acknowledging to the full the supremacy of the Greeks in their own particular modes of expression, seeks to enlarge in certain directions the aesthetic possibilities of the art. We will enquire in a moment in what

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directions the best modern sculpture has moved, but it is enough for the moment to say that it has become more picturesque. Now while the embodiment of beauty in absolutely clear and definite shapes was the special gift of the Greek plastic artists, it is noteworthy that even within the limits of good Hellenic practice there are to be found indications that other effects might prove to be within the scope of the art. It has long been recognized that in later classical times an element of the picturesque crept into the practice of sculpture, and the appearance of landscape backgrounds, of a contrast between nearer and farther planes, even of effects of perspective, characterizes the so-called 'Hellenistic' reliefs, the naturalistic feeling in which has been brought into contact with the pastoral poetry of Theocritus and his compeers. Quite recently an endeavour has been made to vindicate this new development of sculpture as Roman rather than Greek, and to see its most typical achievements in certain monuments of the time of Augustus and his immediate successors. Against this theory may be set the fact of the appearance of this freer, more pictorial, style in the smaller frieze from the altar base at Pergamon, a work purely Greek though of a late epoch, and closely connected with the greater frieze which is a magnificent example of the more orthodox monumental style traditional in Hellas. The question of origin is however not so important as the fact that before the close of the classical epoch there had been at any rate an adumbration of new developments that time was destined to bring into view. It is well known how the Florentines of the early Renaissance, catching the hint of the pictorial style from the Roman reliefs open to their study, carried it out to a logical completeness which resulted, in the case of Ghiberti's 'Old Testament Gates,' in something like a *reductio ad absurdum*. It has been reserved for some among the moderns to bring the art back to conformity with principles that are based on its essential nature, while at the same time a sagacious use is made of the liberty to work for new effects.

The word 'picturesque' has been employed above as expressive of modernism in sculpture. It is a word which in this connection is often vaguely used, but is convenient as a compendious term for certain artistic qualities which are conspicuous in modern painting, and have influenced at the same time, and perhaps as a consequence, the practice of sculpture.

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Modern painting is greatly concerned with the representation of atmosphere and of receding planes, with all the 'values' which these possess at their varying degrees of remoteness. So too sculpture in relief, even in the time of the Greeks and Romans, had begun to coquet with this fascinating effect of space, and it has allowed itself at all the modern eras to carry the eye of the spectator back from the foremost plane, to which the Greek workers in relief of the earlier periods rigidly confined themselves. Modern painting too will suggest more than it actually shows, and in the same way a certain element of illusion, of appeal to the imagination, plays its part in the effects that the modern sculptor has in view. The painter again is intensely sensitive to effects of surface resulting from varieties of texture, and from the play of light and shade over a superficies that is subtly waved and dimpled. Here also sculpture presents us with a similar phenomenon. There is nothing in which the sculpture of to-day differs from that of the Greeks more markedly than in its quality of surface. The point is one worth a few sentences of elucidation. To judge from a small unfinished head in burnt clay in the Antiquarium at Munich, the Greeks modelled in clay by the process of adding the material in successive strips or rolls about the size of a finger, which is favoured in modern times. This bit-by-bit modelling keeps the surface of the work as it progresses always rough and finger-marked, and if the artist feel that he has expressed his intention in this form and leave it thus, the piece may be said to be executed 'in the clay style.' Now when this was the case with the Greek modeller he gave his work permanence by passing it through the potter's kiln, where it became 'terra cotta,' but was still clay, and still retained in its now durable condition the impress of the modeller's thumb. In modern times, on the contrary, the clay study does not remain clay, but is cast in plaster, and perhaps finally transferred to bronze. The plaster cast was not used by the Greeks, and is with us a convenient though unsatisfactory half-way house, as sculptors sometimes say the 'death' of the piece, prior to its 'resurrection' in the marble or bronze. The plaster cast, recognized as a mere transference of the form to another material, is allowed to retain all the freedom, the roughness, the thumb marks, the mobility of the clay style, and is a very popular modern form of the sculptor's art. The transference of the same piece with all its

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accidents of surface to the nobler material of bronze is another matter, and here modern practice differs markedly from that of the ancients. The moderns love the suggestive play of surface on a bronze that reproduces this clay style, and some piquant and charming results are hereby produced, but the Greeks seem to have felt that the nobler material demanded that precision and firmness of handling which they were so well able to give without hardness or immobility. Hence they modelled for bronze not in the 'clay style,' but in a style that exactly suited the opaque and rigid material that would darken with time. In the case of marble, at no period has it been the custom to reproduce by carving these accidents of the modelled surface, but even in marble the modern sculptor gains more value from his surface treatment than was sought for by the Greeks. In other words, the Greeks in general set far less store than the moderns by those variations of texture, the value and interest of which were first discovered by the painters.

Lastly, the modern painter has a keen eye for the individual traits of his subject, and looks first at what gives it its distinctive character apart from all other things of its kind. He seizes with avidity on the accidents of the place and moment, and will accentuate these so as to individualize still further the object in view. The sculptor on his side has not been insensible to the attractiveness of this method of treatment, and emphasizes in his work these individual traits, these accidents of the place and moment, and herein we find him again diverging markedly from the normal practice of the Greeks. In the antique the prominence is always given to the type rather than the individual, and it was the instinct of the ancient carver rather to generalize than to accentuate individual traits.

We have thus obtained some idea of the meaning of the term 'picturesque' when applied to modern sculpture, and have seen that though it is easily possible to carry this treatment unduly far, yet it represents a perfectly legitimate development of the art in new forms that correspond to the modern spirit animating the arts of form. Mr. Macgillivray's sculpture represents this phase of the art. He is, as was before noted, on the whole conservative in his use of the freedom which some of his compeers have a little abused, and he is at his ease in the monumental style in which self-restraint is a condition of success. This

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style is well represented in the 'John Knox' in St. Giles', Edinburgh, wherein character and individuality are shown to be consistent with that repose and harmony which the style demands. Picturesque, individual, full of play and sparkle, is the portrait bust of Mrs. Traquair, a sympathetic study of a winning personality. In others of his productions the sculptor has worked for the effect of what has been called the 'clay style,' and has accentuated the personal traits, the local accidents, of some model of character and delicacy. A nude figure of a slender slip of a girl, with left leg crossed over right and hair blown by the breeze, is characteristic, and has all the play of texture so much in fashion. Of finer quality, and perhaps representing the sculptor at his best, are certain reliefs in marble, suavely wrought, wherein a girl's head in profile is relieved against a background in which classical allusions are pleasantly introduced. The marble has been handled with feeling, and the work makes its appeal to the poetic sense, yet after all its best qualities are the old orthodox qualities of plastic art. The beauty is very largely one of line, and the sweeping curves that divide the masses of the hair in their ordered complexity carry us back at once in thought to the old masterpieces of the Athenian chisel. On composition in mass and line depends also much of the merit of the frieze entitled 'Rhythm,' the very title of which suggests not a pictorial nor a 'modern' quality, but one essentially plastic; a quality indeed which Myron's 'Discobolus' first brought within the compass of the art. Here the reader who turns to the plate will see simple elements harmoniously combined to a beautiful artistic result. A procession of adult figures moves to the right, and one of the foremost holds the hand of the first of five naked striplings, who stand or skip on the nearest plane, three in back views and two in front, and fill in the lower part of the frieze. Behind and above them we see two girls at the head of the procession singing, followed by two slender youths that pipe and two men with lyres. A couple of older women follow with hand organs, and the series closes with two girls holding viols. The relief is low, especially in the case of the processional figures, and the finish precise but soft and feeling. Here again it is the old qualities of all good sculpture—Greek, Italian, or modern—that tell in the piece, and bring it into line with the most mature and virile work of the Glasgow School as a whole.

BIOGRAPHICAL NOTICES

OF THE ARTISTS WITH THEIR PORTRAITS, AND REPRODUCTIONS
OF THEIR PICTURES

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D. Y. CAMERON, A.R.S.A., A.R.W.S., R.S.W.

MR. CAMERON was born at Glasgow in 1865, and studied at the Glasgow School of Art and at the Trustees Academy in Edinburgh. He worked chiefly in Glasgow until 1898, and has since resided at Kippen, Stirlingshire, but has made many prolonged working visits to England and the Continent. He is a Member of the Royal Scottish Water-colour Society, the Berlin Secession and the Munich Secession, and was elected an Associate of the Royal Water-colour Society in 1904 and the Royal Scottish Academy in 1904.

Collections of Mr. Cameron's etchings are in the British Museum and many other National Museums, and he is represented by important pictures in the following public galleries:

Liverpool, Manchester, Dublin, Adelaide, Munich, Budapest,
Durban, Abo-Finland.

PLATE No. I

D. Y. CAMERON, A.R.S.A.
A CASTLE IN THE ARDENNES

Reproduced by permission of KENNETH S. ANDERSON, Esq.



PLATE No. II

D. Y. CAMERON, A.R.S.A.

EARLY MORNING, WHITBY

Reproduced by permission of JOHN R. FINDLAY, Esq.



PLATE No. III

D. Y. CAMERON, A.R.S.A.
ETCHING: NOTRE DAME, DINANT

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JOSEPH CRAWHALL

MR. CRAWHALL was born at Morpeth, Northumberland, in 1861, studied Art under Aimé Morot in Paris, and now lives at Brandsby, Easingwold, Yorkshire. His works are principally in the hands of private collectors.

PLATE No. IV

JOSEPH CRAWHALL
THE AVIARY

Reproduced by permission of WILLIAM BURRELL, Esq.



PLATE No. V

JOSEPH CRAWHALL
THE PERFORMING DOGS

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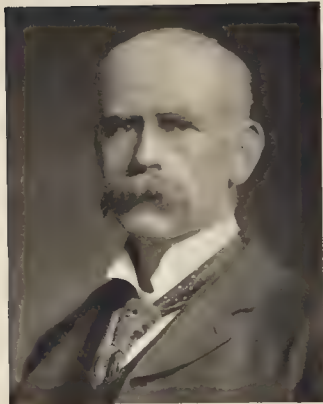


PLATE No. VI

JOSEPH CRAWHALL
THE WHITE DRAKE

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THOMAS MILLIE DOW

MR. MILLIE DOW was born at Dysart, Fifeshire, and studied Art in Paris in the Ecole des Beaux Arts under Gérôme, and in the Atelier of Carolus Duran. Returning to this country, he worked in Fifeshire for some years and afterwards in Glasgow from 1890 to 1896, when he removed to St. Ives, Cornwall, where he now resides.

He is represented by important pictures in the following public galleries:

The Walker Art Gallery, Liverpool, 'Eve.'

The Manchester Art Gallery, 'The Coming of Spring.'

The Corporation of Leeds, 'Village in the Apennines.'

PLATE No. VII

T. MILLIE DOW
THE ENCHANTED WOOD

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PLATE No. VIII

T. MILLIE DOW
EVE

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DAVID GAULD

MR. GAULD was born at Glasgow in 1867, and received his Art education there. At the beginning of his career he was associated with lithographic and newspaper work, and was subsequently occupied for a number of years with the designing of stained glass. Lately he has devoted himself entirely to painting.

His work has chiefly been done in Glasgow and its neighbourhood, but an important series of landscapes were painted at Grèz in 1896. He is represented by a group of Calves in the Glasgow Corporation Galleries.

PLATE No. IX

DAVID GAULD
LANDSCAPE AT GRÈZ

Reproduced by permission of ROBERT PATON, Esq.



PLATE No. X

DAVID GAULD
CALVES

Reproduced by permission of ALEXANDER REID, Esq.





SIR JAMES GUTHRIE, P.R.S.A., LL.D.

SIR JAMES GUTHRIE was born at Greenock, Scotland, in 1859, and studied Art in London. During the years 1884-6 he painted at Cockburnspath, Berwickshire, and thereafter worked in Glasgow from 1887 to 1897, London from 1898 to 1901, and now lives in Edinburgh. Elected an Associate of the Royal Scottish Academy in 1888, a Member in 1892, President in 1902; he was knighted by His Majesty in 1903, and is an Honorary Member of many British and foreign societies.

Representative pictures may be seen in the following public galleries:

R.S.A. Diploma Gallery Edinburgh, Glasgow, Aberdeen,
and Ghent.

PLATE No. XI

SIR JAMES GUTHRIE, P.R.S.A.
THE GOOSE GIRL

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SIR JAMES GUTHRIE, P.R.S.A.

MISS JEANIE MARTIN



PLATE No. XIII

SIR JAMES GUTHRIE, P.R.S.A.
LIEUT.-COL. THE MARQUIS OF TULLIBARDINE, D.S.O.

Reproduced by permission of THE MARQUIS OF TULLIBARDINE





J. WHITELOW HAMILTON

MR. WHITELOW HAMILTON was born in Glasgow in 1860, and studied Art there and in the studios of MM. Dagnan-Bouveret and Aimé Morot in Paris. Helensburgh, on the Firth of Clyde, has remained his headquarters during the whole of his artistic career, but much of his work has been done on the East Coast of Scotland. He was elected a Member of the International Society in 1899 and the Royal Scottish Water-colour Society in 1895. He is a corresponding Member of the Secession Munich, and Member of the Society of 25 Painters.

He is represented in the following public galleries :

Royal Pinakothek, Munich ;

Carnegie Institute, Pittsburg ;

St. Louis Museum of Fine Arts ;

also in the Collection of Queen Margharita of Italy.

In 1901 he received from the king of Italy the honour of Cavaliere of the Order of the Crown of Italy.

PLATE No. XIV

J. WHITELAW HAMILTON
DEPARTURE OF THE BOATS

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PLATE No. XV

J. WHITELAW HAMILTON
A BERWICKSHIRE FISHING VILLAGE

Reproduced by permission of HERR ADOLPH PAULUS





GEORGE HENRY, A.R.A.

MR. HENRY was born in Ayrshire in 1860, and received his Art education in Glasgow. He worked chiefly in Glasgow until 1901, with the exception of two years (1893-4), which he spent in Japan. In 1901 he took a studio in London, and is now resident there. He was elected an Associate of the Royal Scottish Academy in 1892, to full membership in 1902, and retired in 1908. In 1907 he was elected an Associate of the Royal Academy.

PLATE No. XVI

GEORGE HENRY, A.R.A.
A GALLOWAY LANDSCAPE

Reproduced by permission of BAILIE THOMAS DUNLOP



PLATE No. XVII

GEORGE HENRY, A.R.A.

MRS. DUDGEON

Reproduced by permission of Mrs. DUDGEON



PLATE No. XVIII

GEORGE HENRY, A.R.A.
THE BLUE GOWN





EDWARD A. HORNEL

MR. HORNEL was born of British parents in Australia in 1864. He was brought to Kirkcudbright, Scotland, in infancy, and studied Art in Edinburgh in the Trustees Academy, and in Antwerp under Professor Verlat. His headquarters have always been at Kirkcudbright, although he worked chiefly in Glasgow during the years 1889 to 1893, and visited Japan in 1893-4, and Ceylon and Australia in 1907.

He is represented by important pictures in the following public galleries:

Liverpool, Manchester, Glasgow, Rochdale, Huddersfield, Bury, Brighouse, Leeds, Bradford; St. Louis, U.S.A.; Buffalo, U.S.A.; Toronto, Canada; Adelaide, S.A.; Ghent.

PLATE No. XIX

EDWARD A. HORNEL
SUMMER

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PLATE No. XX

EDWARD A. HORNEL

A SPRING IDYLL

Reproduced by permission of THE ART GALLERY, GHENT



PLATE No. XXI

EDWARD A. HORNEL
MUSIC OF THE WOODS

Reproduced by permission of HUGH REID, Esq.





WILLIAM KENNEDY

MR. KENNEDY was born at Paisley, Scotland, in 1860, and studied Art in Paris under MM. Bouguereau, Tony Fleury and Bastien-Lepage. He worked in Stirling from 1885 to 1898, and now lives in Glasgow, making frequent visits to the South of England, from which for a number of years he has derived the majority of his subjects.

He is represented by important pictures in the following public galleries:

Berlin, Munich, Baden-Baden, Karlsruhe and Vienna.

PLATE No. XXII

WILLIAM KENNEDY

APPLE BLOSSOM

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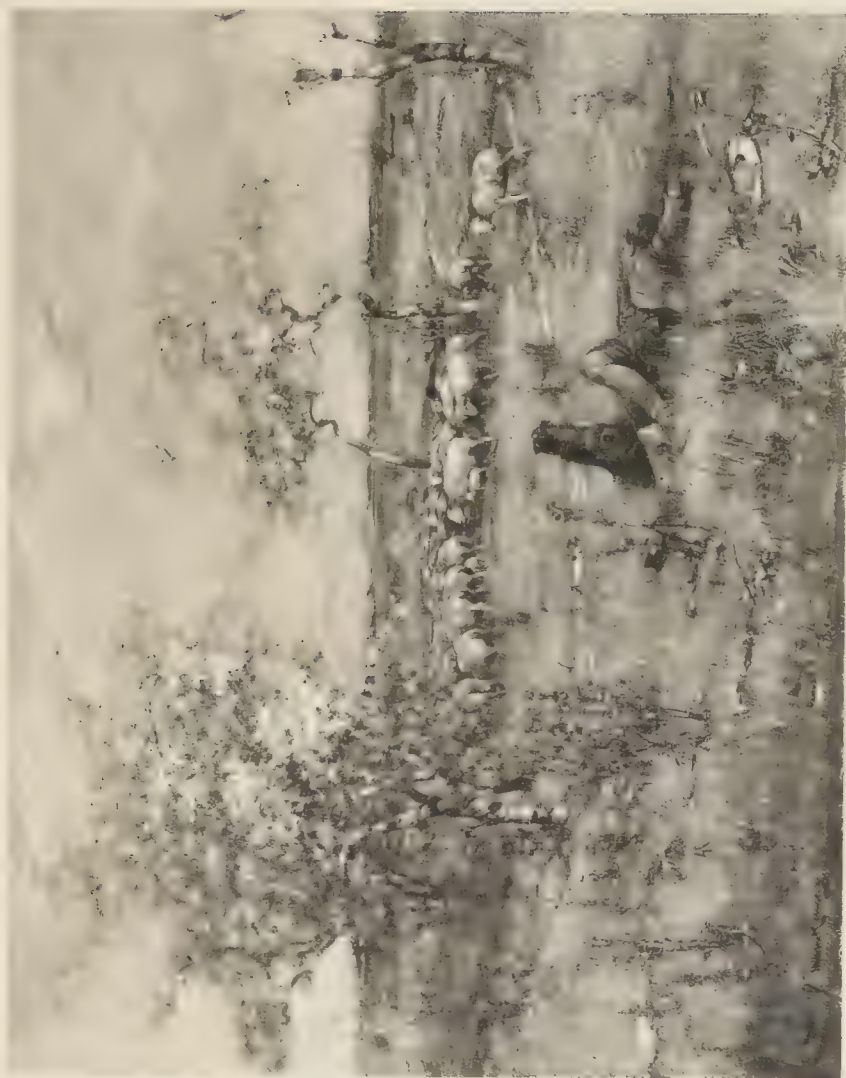


PLATE No. XXIII

WILLIAM KENNEDY
ARTILLERY IN ACTION

Reproduced by permission of COLONEL GEORGE MILNE



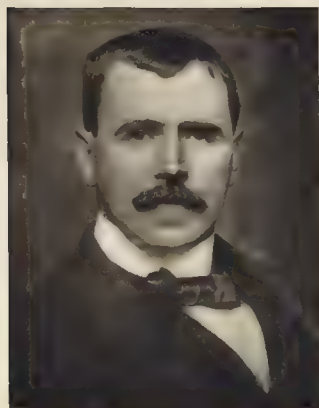
PLATE No. XXIV

WILLIAM KENNEDY
AN OLD ENGLISH FARMYARD

Reproduced by permission of ROBERT PATON, Esq.



Mr. Dean's mill



JOHN LAVERY, R.S.A., R.H.A.

MR. LAVERY was born at Belfast in 1857. His Art studies were begun in Glasgow and continued in London, and in Paris under MM. Bouguereau and Fleury. In 1881 he became resident in Glasgow, but removed to London in 1897. London still remains his headquarters, but much of his time is now spent in Tangiers. Mr. Lavery was elected an Associate of the Royal Scottish Academy in 1893, a full Member in 1896, a Member of the Royal Hibernian Society in 1906, and held the office of Vice-President of the International Society from 1897 to 1908.

He is represented by important works in the following public galleries:

Luxembourg, Paris; National Galleries of Berlin, Brussels and Munich; in the modern Galleries of Leipzig, Mannheim, Venice, Philadelphia, Pittsburg, Sydney, Bradford, Birmingham and Glasgow.

PLATE No. XXV

JOHN LAVERY, R.S.A.

DAWN: THE MORNING AFTER THE BATTLE OF LANGSIDE

Reproduced by permission of JAMES MILNE, Esq.



PLATE No. XXVI

JOHN LAVERY, R.S.A.
THE SISTERS

Reproduced by permission of THE ARTIST



PLATE No. XXVII

JOHN LAVERY, R.S.A.
THE LADY NORA BRASSEY

Reproduced by permission of CAPTAIN BRASSEY





J. PITTENDRIGH MACGILLIVRAY, R.S.A.

MR. MACGILLIVRAY was born at Port Elphinstone, Aberdeenshire, in 1856. He served an apprenticeship to the craft of Sculpture in the studio of William Brodie, R.S.A., and attended the Edinburgh School of Art for several years. He was also an assistant for some years in the studio of John Mossman, H.R.S.A., Glasgow, and worked mainly in Glasgow from 1876 to 1894, when he returned to Edinburgh, where he is now resident.

The Royal Scottish Academy elected him an Associate in 1892, and an Academician in 1901.

Among his more important works are the following:

Dr. Peter Low Memorial, Glasgow Cathedral; Statue of Robert Burns, Irvine; Dean Montgomery Memorial, St. Mary's Cathedral, Edinburgh; John Knox Memorial, St. Giles', Edinburgh; Sir William Geddes Memorial, King's College Library, Aberdeen; The Scottish National Memorial to Mr. Gladstone to be erected in Edinburgh.

The bulk of Mr. Macgillivray's work has been done in portraiture.

PLATE No. XXVIII

J. PITTENDRIGH MACGILLIVRAY, R.S.A.

RHYTHM

Reproduced by permission of THE ARTIST



PLATE No. XXIX

J. PITTENDRIGH MACGILLIVRAY, R.S.A.

JOHN KNOX

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PLATE No. XXX

J. PITTENDRIGH MACGILLIVRAY, R.S.A.

MRS. TRAQUAIR

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W. Y. MACGREGOR, A.R.S.A.

MR. MACGREGOR was born at Finnart, Dumbartonshire, in 1855, and studied Art in Glasgow and in the Slade School, London, under Professor Legros. His residence and studio are at Bridge of Allan, Stirlingshire, but he makes frequent working visits to England and the Continent, and in 1888-90 he made a prolonged visit to South Africa. Mr. Macgregor is a Member of the New English Art Club, the International Society and an Associate of the Royal Scottish Academy.

He is represented in the following public galleries:

Glasgow Corporation Art Gallery, 'Durham'; Munich, 'The Quarry'; Buffalo, U.S.A., 'The Cathedral.'

PLATE No. XXXI

W. Y. MACGREGOR, A.R.S.A.
DURHAM

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PLATE No. XXXII

W. Y. MACGREGOR, A.R.S.A.

THE PASS OF REVOAN

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PLATE No. XXXIII

W. Y. MACGREGOR, A.R.S.A.

A WINTER LANDSCAPE

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HARRINGTON MANN

MR. MANN was born at Glasgow in 1864, and received his Art education in Glasgow, in London at the Slade School under Professor Legros, in Paris under MM. Boulanger and Lefebvre, and also in Italy. He worked in Glasgow during the years 1890 to 1900, and has since lived chiefly in London, but has devoted several seasons to painting portraits in America. Mr. Mann is a Member of the Society of Portrait Painters and the International Society, and was formerly a Member of the New English Art Club and the Royal Society of Painter Etchers.

Mr. Mann has painted many portraits of distinguished persons, and is represented in the permanent collection at Melbourne, Australia, by his picture entitled 'Good Morning.'

PLATE No. XXXIV

HARRINGTON MANN

MRS. MANN

Reproduced by permission of THE ARTIST



PLATE No. XXXV

HARRINGTON MANN
KATHLEEN

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ARTHUR MELVILLE, A.R.S.A., R.W.S.

MR. MELVILLE was born in Fifeshire in 1858 and died in 1904. His Art education was begun in Edinburgh at the evening classes of the National School of Art. In 1878 he went to Paris, studying at Julian's studio, and afterwards at Grèz. After two years spent in the East, in Egypt, India and Arabia, his headquarters alternated between London and Edinburgh until 1888, when he went permanently to London, but frequent visits to Spain and Morocco occurred during the whole of his career. He was elected an Associate of the Royal Water-colour Society in 1888, a Member in 1900, and an Associate of the Royal Scottish Academy in 1892.

He is represented in the following public galleries:

Scottish National Gallery; Glasgow Corporation Gallery;
The Luxembourg Gallery, Paris; South Kensington;
British Museum; Metropolitan Museum, New York.

PLATE No. XXXVI

ARTHUR MELVILLE, A.R.S.A.
THE SNAKE CHARMERS

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PLATE No. XXXVII

ARTHUR MELVILLE; A.R.S.A.
THE WHITE PIANO

Reproduced by permission of CALEB MARGERISON, ESQ.



PLATE No. XXXVIII

ARTHUR MELVILLE, A.R.S.A.
BANDERILLEROS À PIED

Reproduced by permission of Mrs. MELVILLE



PLATE No. XXXIX

T. CORSAN MORTON

A JUNE LANDSCAPE

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PLATE No. XL

T. CORSAN MORTON
NORHAM

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STUART PARK

MR. STUART PARK belongs to Ayrshire by descent although he was born at Kidderminster in 1863. He studied Art in Glasgow and in Paris under MM. Lefebvre, Boulanger and Corman. Having worked chiefly in Glasgow until 1896, he removed to Kilmarnock, Ayrshire, where he has since resided.

He is represented by important flower pictures in the following public galleries:

Glasgow Corporation Gallery, St. Louis Museum of Fine Arts,
Buffalo Fine Arts Academy.

PLATE No. XLI

STUART PARK
RED AND WHITE BEGONIAS

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PLATE No. XLII

STUART PARK

ORCHID

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JAMES PATERSON, A.R.S.A., A.R.W.S., R.S.W.

MR. PATERSON was born at Glasgow in 1854. He studied in the Glasgow School of Art under Robert Greenlees and Robert Brydall, proceeding to Paris in 1876, when he had as masters MM. Jacquesson de la Chevreuse and J. P. Laurens. Glasgow continued to be his headquarters after his student days, even when, on his marriage in 1884, he made his home at Moniaive, Dumfriesshire. He was elected an Associate of the Royal Scottish Academy in 1897. Since then he has had a studio in Edinburgh and now lives much there. He is a Member of the Royal Scottish Society of Painters in Water Colour, and was elected an Associate of the Royal Society of Painters in Water Colour, London, in 1898.

The following public galleries have acquired examples of his work :

Glasgow, Oldham, Munich, Stuttgart, Leipsic, Weimar.

PLATE No. XLIII

JAMES PATERSON, A.R.S.A.
THE WINDMILL

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PLATE No. XLIV

JAMES PATERSON, A.R.S.A.

REV. W. M. MACGREGOR, D.D.

Reproduced by permission of Mrs. MACGREGOR

REV. W. H. R. COOPER JAMES COOPER, JR. 1880



PLATE No. XLV

JAMES PATERSON, A.R.S.A.
EDINBURGH'S PLAYGROUND

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ALEXANDER ROCHE, R.S.A.

MR. ROCHE was born at Glasgow in 1863, and received his Art education at the Glasgow School of Art and in Paris under MM. Boulanger, Lefebvre and Gérôme. Having worked in Glasgow and the neighbouring town of Kirkintilloch until 1897, he removed to Edinburgh, where he now resides. He has also spent several periods in the United States to fulfil portrait commissions. He was elected an Associate of the Royal Scottish Academy in 1894 and a Member in 1900, and has also received many honours from abroad.

He is represented by important pictures in the following public galleries :

R.S.A. Diploma Gallery Edinburgh, Liverpool, Munich,
Berlin, Adelaide.

PLATE No. XLVI

ALEXANDER ROCHE, R.S.A.

TÊTE À TÊTE

Reproduced by permission of J. E. NELSON, ESQ.



PLATE No. XLVII

ALEXANDER ROCHE, R.S.A.

PANEL IN BANQUETTING HALL OF MUNICIPAL BUILDINGS, GLASGOW

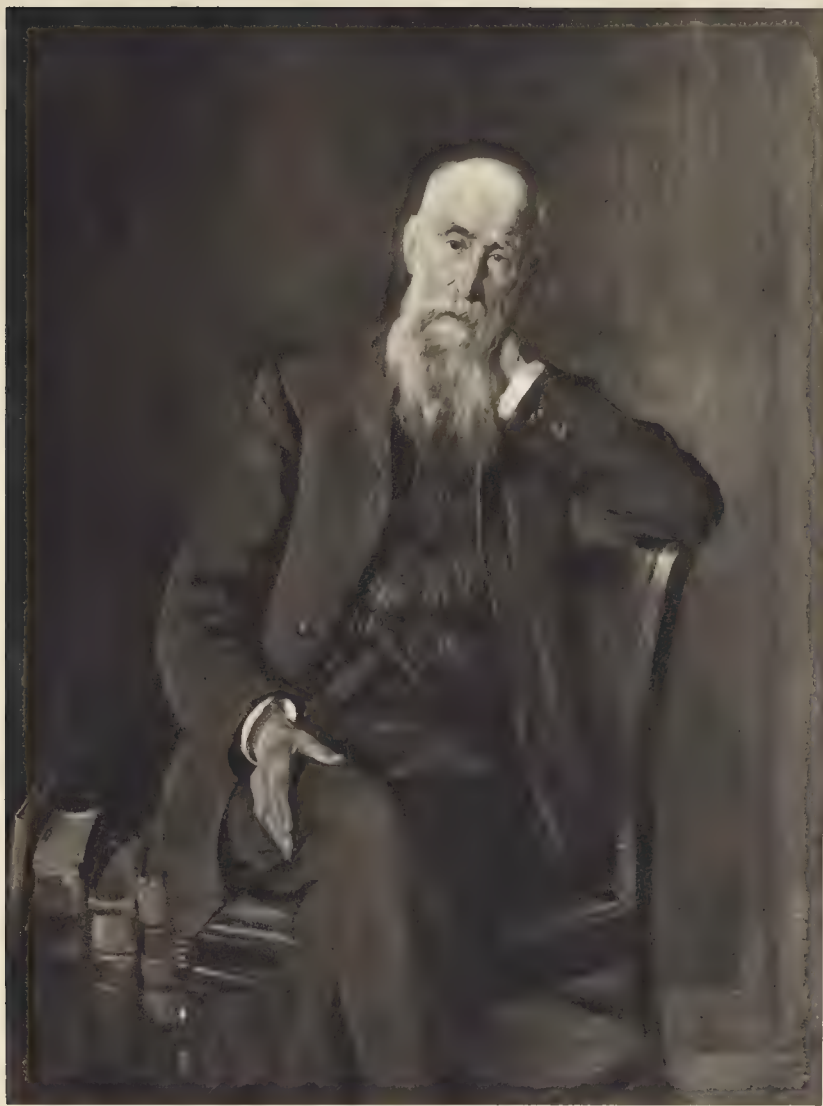
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PLATE No. XLVIII

ALEXANDER ROCHE, R.S.A.

WILLIAM ELPHINSTONE MALCOLM, Esq., M.A., D.L.





R. MACAULAY STEVENSON, R.S.W.

MR. MACAULAY STEVENSON was born at Glasgow in 1854, and received his formal Art education at the Glasgow School of Art. His headquarters have always been in the immediate neighbourhood of Glasgow, and since 1890 he has resided at Robinsfield, near Milngavie. He is a Member of the International Society and the Royal Scottish Water-colour Society.

He is represented by important works in the following public galleries :

Glasgow, Barcelona, Munich, Brussels, Berlin, Prague,
Buffalo, U.S.A.; St. Louis, U.S.A.

PLATE No. XLIX

R. MACAULAY STEVENSON
SPRINGTIME

Reproduced by permission of J. CRAIG ANNAN, ESQ.



PLATE No. L

R. MACAULAY STEVENSON
A SONG WITHOUT WORDS

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PLATE No. LI

R. MACAULAY STEVENSON
THE VALE OF CLYDE

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E. A. WALTON, R.S.A.

MR. WALTON was born at Glanderston House, Renfrewshire, in 1860, and studied in Glasgow and in Düsseldorf. Glasgow remained his headquarters until 1894, when he removed to London, and in 1904 he came to Edinburgh, where he now resides. He is a Member of the Royal Scottish Water-colour Society, the International Society of Sculptors, Painters and Gravers, London, and the Société Nationale des Beaux Arts, France, and was elected an Associate of the Royal Scottish Academy in 1891 and a full Member in 1905.

He is represented by important pictures in the following public galleries:

R.S.A. Diploma Gallery, Edinburgh; Munich, Venice,
Budapest, Karlsruhe, Ghent, Pittsburg, Leeds.

PLATE No. LII

E. A. WALTON, R.S.A.

CENTRAL PORTION OF PANEL IN BANQUETTING HALL OF MUNICIPAL
BUILDINGS, GLASGOW

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PLATE No. LIII

E. A. WALTON, R.S.A.

J. W. CRUICKSHANK, Esq.



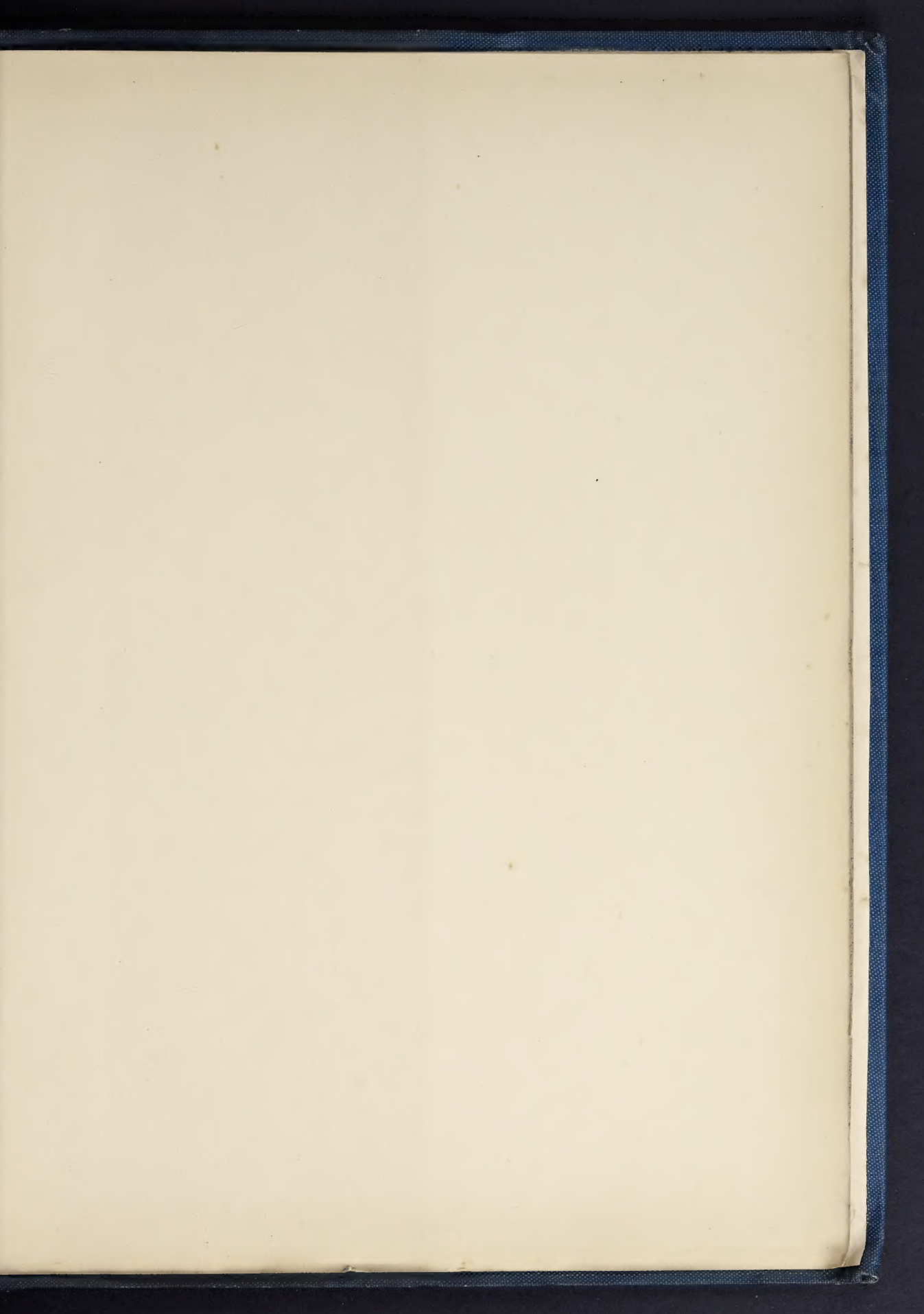
PLATE No. LIV

E. A. WALTON, R.S.A.

SHADOWED PASTURES

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